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A

GRAMMAR OF MUSIC:

TO WHICH ARE PREFIXED

Observations

EXPLANATORY OF

THE PROPERTIES AND POWERS OF MUSIC AS A SCIENCE.

AND OF THE

GENERAL SCOPE AND OBJECT OF THE WORK.

By THOMAS BUSBY, Mus. Doc.
AUTHOR OF A DICTIONARY OF MUSIC, &c. &c.

Busby
Grammar
of music

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PREFACE.

THE utility of *Grammars*, in language and science, had been so generally experienced and acknowledged, that the non-existence of a *Grammar* of *Music*, till that of Dr. Calcott, had become not less a subject of regret than of surprise. Extensive and voluminous treatises on the mysteries of melody and harmony had long been numerous; but a portable compendium—a *vade mecum*—a work

modern and amusing in its style, and compressing within the limits of a pocket-volume, whatever is necessary to impart knowledge and facilitate execution, had been an object of universal request.

Had not Dr. C.'s respectable work (respectable as the first production of the kind) proved deficient in some material points, and, perhaps, too dry and antiquated in its plan and style, to be inviting to juvenile readers, this undertaking had been unnecessary. The former performance, however, is entitled to the praise of having opened a new door to musical intelligence; and, by realizing much, has shewn how much more might be effected. To attain this—to fill the still remaining

chasm in scientific instruction—to supply a compressed, but lucid system of musical precept and musical example, has been the object of the present publication.

The studies of astronomy, geography, botany, and mechanics, have been familiarized and promoted by easy and inductive grammars; and a similar institute was wanting for the cultivation of the harmonic art. To *professors*, such a production will prove a convenient and ever-ready assistant in the province of tutorship;—to *practitioners*, a permanent code of rules and directions; and to the *virtuosi*, an acceptable series of useful *memorabilia*.

Impressed with these truths—of the value of a GRAMMAR of MUSIC, properly executed,—I have been anxious to render this *Guida Musica* adequate to its professed purpose—to include in it every necessary topic—to preserve a natural and progressive arrangement—and to lay down, in the most obvious and luminous manner, all the various principles of melody and harmony, both as regarding composition and performance.

THOMAS BUSBY.

Chiswick.

PRELIMINARY

OBSERVATIONS.

Music is a science having sounds for its element, and teaching their due division, succession, and combination. By the theory of *Music*, we are enabled to measure the intervals between sonorous impressions; to calculate upon their effects, as resulting from their succession and their union; and so to understand the principles of *melody* and *harmony*, as not only to be qualified to comprehend and appreciate the compositions of others, but to produce compositions of our own.

Of *Music* there are various kinds; the simple, and the complex, the grave, and the gay, the light and easy, and the solemn and elaborate; the ecclesiastical, the oratorial, and the theatrical; in a word, as many kinds, or species, as there are

passions, subjects, and occasions, to call them into operation.

These kinds, again, are susceptible of subdivisions, or shades of difference, adapted to the characters and powers of the voices, or instruments, by which the composition is intended to be performed. A *part*, or a passage, adapted to one species of voice, or instrument, will often so little suit the tone and capacity of any other, as to lose its principal effect, if not executed by the very species of voice, or instrument, for which it was composed;—as a solo, or a passage, written for the *violin*, would virtually be destroyed by the *organ*; if for the *horn*, or *trumpet*, would be spoiled by the *violoncello*, or *violin*; if for the *flute*, or *oboe*, might be utterly unfit for the *piano-forte*; and if for the *organ*, be incapable of a just execution on any other instrument.

The countries celebrated for musical excellence, or whose music has come down to us, have not been very numerous. Of the *Hebrew* compositions we know nothing, though we read

of the powers of *Jubal* and *Miriam*; and are left to conjecture respecting the performances of the ancient Greeks, Archilocus, Tyrtæus, Terpander, Simonides, Pythagoras, Pindar, Euclid, Philoxenus, Damon, Aristoxenus, Timotheus, &c. except that our belief of the influence of their performances over the mind and passions seems to be considerably sanctioned by certain rhapsodical accounts, and the extravagant fables of Amphion and Orpheus. When the Romans conquered *Greece*, they transplanted some of the arts and sciences into *Italy*; but Music does not appear to have been one of their prominent accomplishments: at least, no Roman Music of any importance has descended to our times; nor do any of the Latin classics dwell on the subject of musical cultivation in their native country. After the dark ages, however, this science was successfully resumed; and *Italy* had to boast of possessing among her musicians, St. Ambrose, St. Augustine, Gregory the Great, Friar James, Guido, Franco, and John de Muris. In later periods, she has been adorned by the talents of Zarlino, Porta, Palestrina, Romana, Paolo, Bassani, Steffani, Corelli, Geminiani, Tartini, Mar-

tini, Porpora, Bononcini, Vivaldi, Jomelli, Gluck, Piccini, Guglielmi, Sacchini, Paesiello, and Cimarosa: while *Germany* claimed for her own, Teleman, Handel, Hasse, the Bachs, Abel, Stamitz, Mozart, Schobert, Vanhall, Pleyel, and Haydn; *France,* her Couteaux, Lulli, and Rameau; and *England* her Tallis, Bird, Child, Lawes, Gibbons, Morley, Bull, Blow, Purcel, Locke, Pepusch, Croft, Aldrich, Green, Boyce, Arne, and Battishill.

These men, illustrious by their talents, were content to devote their lives to the modulation of *sound;* sought and found delight in its study, and made it the inspirer of sentiment, and basis of a new and ennobled gratification.

Sound, then, forming the very soul and being of Music, its cause and nature will claim our present consideration.

Sound.

Sound is the sensible result of a commotion of the air, produced by any vibrating body.

The *varieties of sound* arise from the different qualities, forms, dimensions, combinations of parts, tensions, and cavities, of sonorous bodies.

Musical sounds differ in quality of *tone* as they are produced by bodies varying in their properties, forms, and combination of parts; and are louder or fainter, as the sonorous body is less or more violently vibrated. The *acuteness* or *gravity of a sound* depends on the dimensions, and tension or laxity, of the vibrating body.

As the body is either smaller, or more tense, the *sound* it produces will be higher, or more acute: as it is either larger or more lax, the sound will be deeper, or more grave.

The *Pitch* of any sound is its particular degree of gravity or acuteness.

The *Pitch* and the *Tone* of a sound must not be confounded; they being qualities entirely different from, and independent of, each other. The same *pitch* of sound may vary in *tone;* and the same *tone* may be preserved, though the

pitch be changed. For instance, a sound of any given *pitch* produced by a flute, has a quality of *tone* very different from a sound of the same *pitch* expressed by a trumpet: and that produced by a violin, is very distinct from the sound yielded by an oboe.

Pitch is designated by *visible notation;* and may be expressed by any voice or instrument within the compass of which it lies, whatever the species of that voice, or the materials, formation, or character, of that instrument; but *tone* is not subject to notation, nor capable of being produced but by properties in the voice or instrument, adapted to the quality of the sound required. *Pitch,* like lineal perspective, has its determined place and marking, while *tone,* like aerial colouring, depends upon the accidents of nature, and has no scientific tablature.

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A

GRAMMAR OF MUSIC.

MUSICAL GRAMMAR comprehends the knowledge necessary to the just arrangement and combination of *musical sounds*, and to the proper performance of *musical compositions*.

It is, consequently, divided into two principal parts; SCIENCE and PRACTICE.

MUSICAL SCIENCE.

The artificial succession and combination of melodious and appreciable sounds, form the objects of *musical science;* and the effects of their succession and combination, as resulting from vocal or instrumental expression, are the objects of

MUSICAL PRACTICE.

In the other sciences, the study of the theory properly precedes practical application; but as *music*, liberally understood, includes both theory and practice, and, strictly speaking, is partly a *science*, and partly an *art*,—partly addressed to the understanding, and

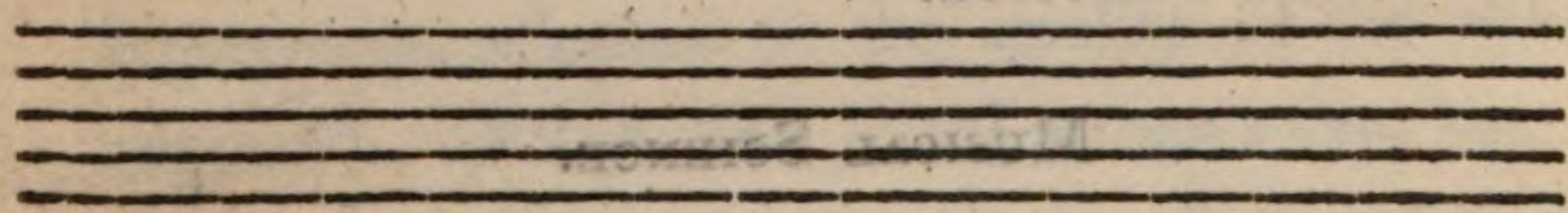
partly to the sense—it has ever been found advantageous, to make the gratification of the sense an avenue to the information of the mind,—to invite attention to the laws of harmony and melody, by giving exercise to the voice, or the finger,—by interesting the *ear*.

Notation.*

The first preparation for *musical practice*, whether vocal or instrumental, is the knowledge of *Notation*; and the basis, or tablature of *Notation* is the

Stave.

The *Stave*, which from its forming a fulcrum, or support, for the notes, or signs of musical sounds, was originally called a Staff, consists of five horizontal, equidistant parallel lines;—



The undermost of these five lines is called the *first*, —the next above it, the *second*,—the middle line, the *third*,—the next, the *fourth*,—and the upper one, the *fifth*.

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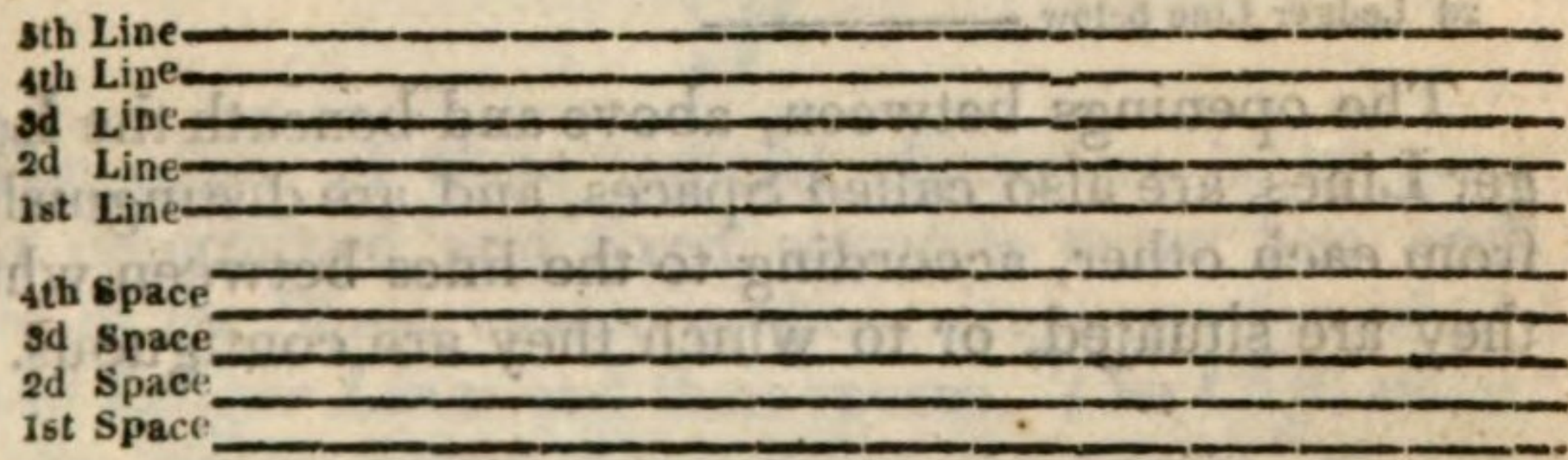
* *Notation* is the visible expression of sounds, in regard both of their *pitch* and their *time*. Since the intervals, or connexions of sounds, in regard of their *pitch*, form the objects first in order for the student's consideration, and their *pitch* may be as well designated by points as by notes, I shall, at present, avoid distracting his attention with the multifarious signs of *time* and *measure*.

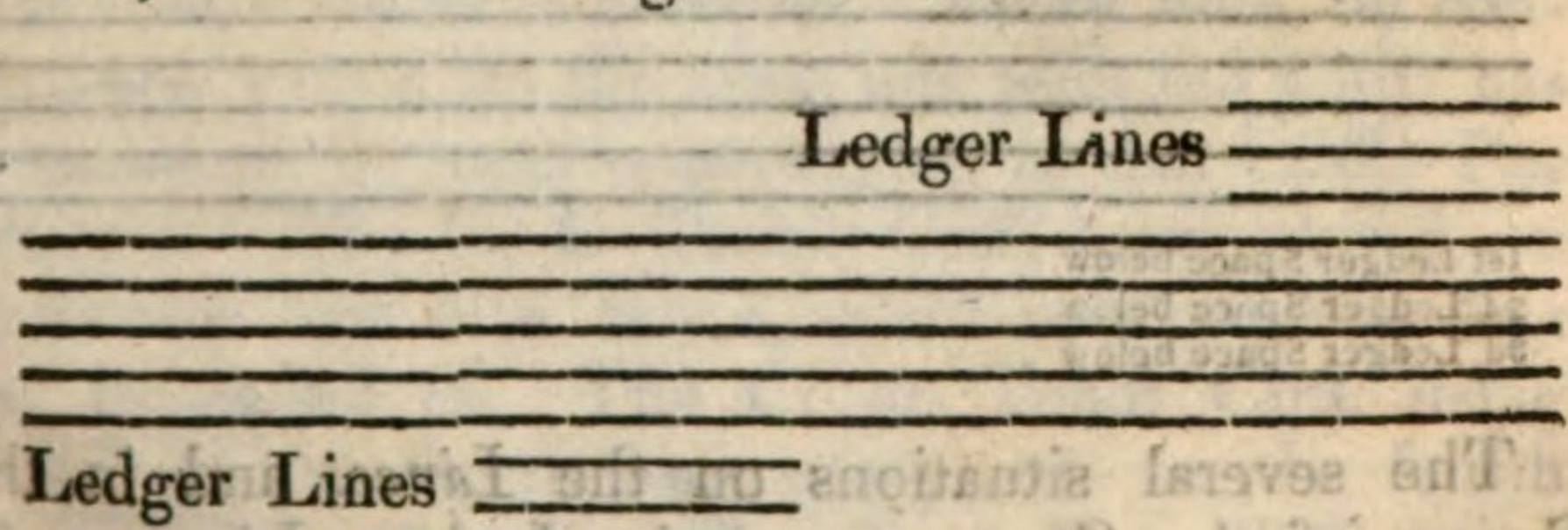
The openings between the lines are denominated *spaces.* The lowermost of these is called the *first,*—the next above it, the *second,*—the next the *third,*—and the uppermost the *fourth.*

Since the *Spaces,* as well as *Lines* of the *Stave,* furnish situations for the notes, and each note indicates its sound by its situation, the *Stave,* of course, by the aid of these signs, admits of the expression of nine different sounds; that is, of as many different sounds as it affords situations.

EXAMPLE.



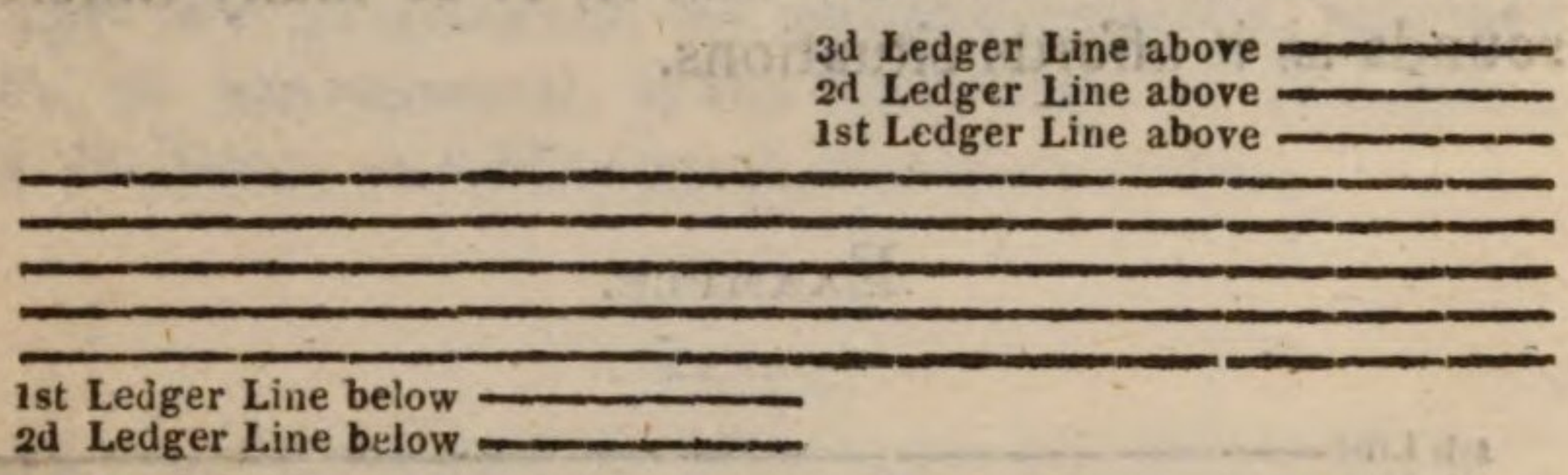
But as more situations than these nine are necessary, other situations are provided, by the introduction of additional lines, supplied both above and beneath the *Stave,* and called *Ledger Lines.*



The lines beneath the *Stave* are called *Ledger Lines below,*—that of these which is nearest the *Stave,*

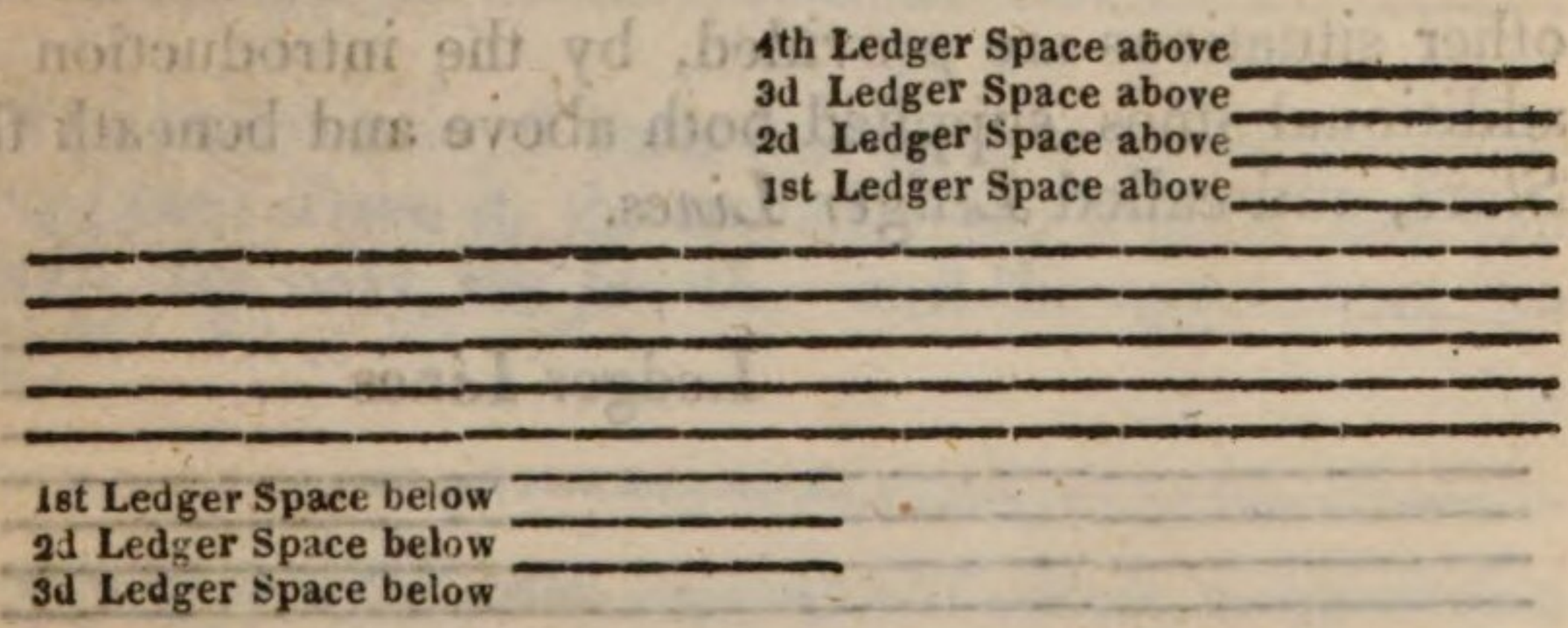
the *First Ledger Line below*,—and the lower one, the *Second Ledger Line below*. The lines over the *Stave* are called *Ledger Lines above*,—that of these which is nearest the *Stave*, the *First Ledger Line above*,—the next, the *Second Ledger Line above*,—the upper one, the *Third Ledger Line above*; and so on.

Example.



The openings between, above and beneath the Ledger Lines, are also called Spaces, and are distinguished from each other, according to the lines between which they are situated, or to which they are contiguous.

Example.



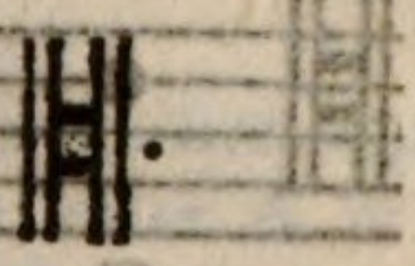
The several situations on the *Lines*, and in the *Spaces* of the *Stave*, or on the *Ledger Lines*, or in their *Spaces*, have no signification, or power of indicating particular sounds, unless some one of those

characters called *Cliffs*, are placed at the beginning of the *Stave*.

CLIFFS.

Of *Cliffs*, there are three kinds:—

The F, or Bass Cliff,

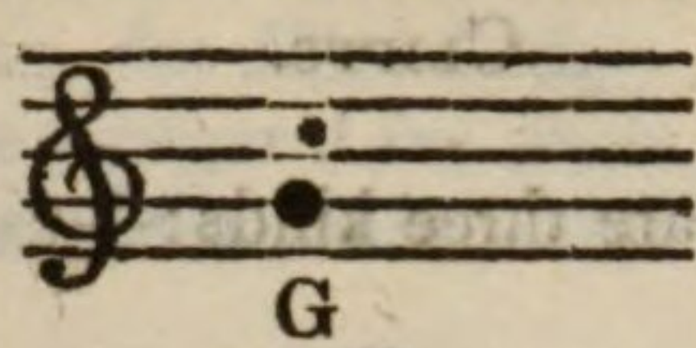
The C, or Tenor Cliff, 

The G, or Treble Cliff,

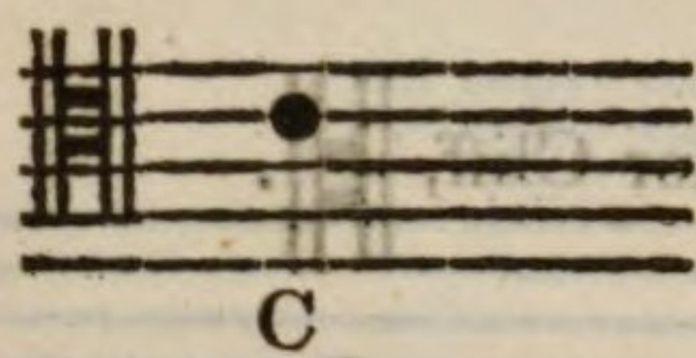
The office of these indicial characters is, to give some determined and fixed sound to every line and space of the *Stave*, as also to those situations furnished by the *Ledger Lines* and their spaces. The *Cliffs* effect this by giving literal distinctions, or names, to the several lines and spaces of the *Staves*, at the head, and on some one line, of which, they are placed: and these names are determined by each *Cliff* lending the letter by which itself is distinguished, to the particular line of the *Stave* which it occupies. Every note, by consequence, placed on the same line with the Cliff, has for its name the letter appertaining to that Cliff. For example:—The G, or Treble Cliff, being placed on the second line of a Stave, every note on that line will be called G. The C, or Tenor Cliff, being placed on the fourth line, every note on the fourth line will be called C. The F, or Bass Cliff, being placed on the fourth line, every note on that line will be called F.

EXAMPLES.

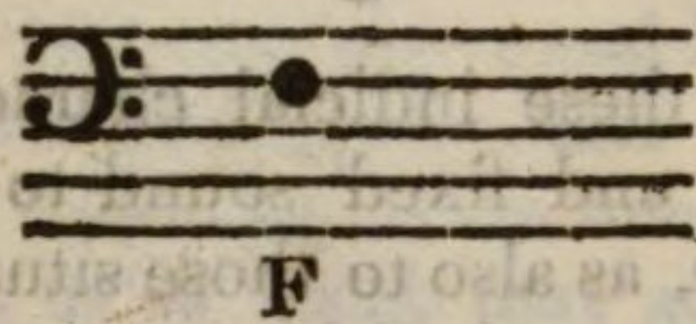
G, or Treble Cliff, on the second line:—



C, or Tenor Cliff, on the fourth line,

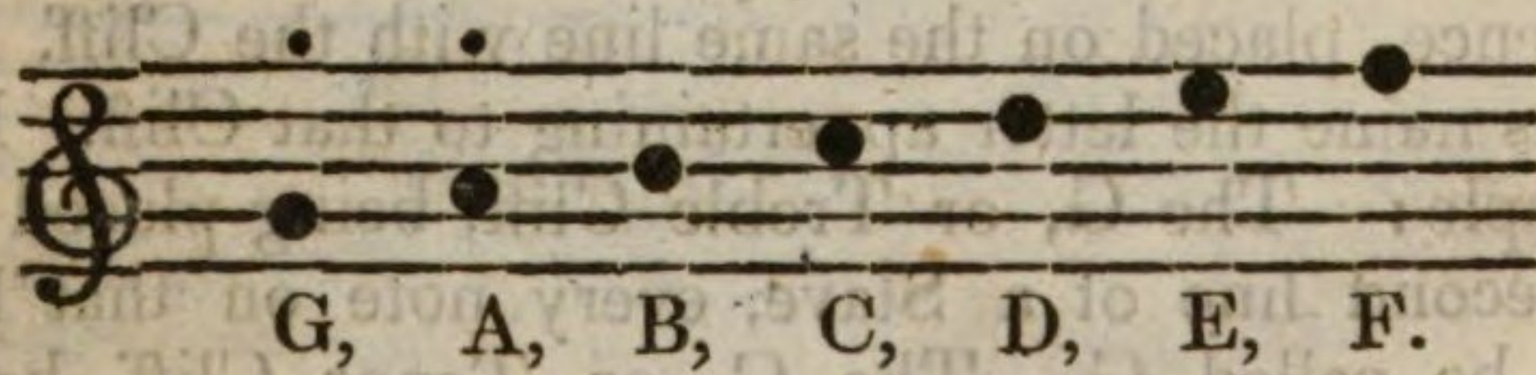


F, or Bass Cliff, on the fourth line,

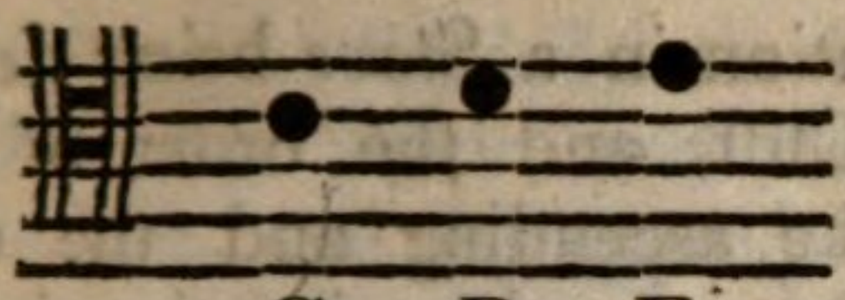


The situations in the *Stave*, taken in a regular ascent from the line of the Cliff, have, for their respective appellations, the first seven letters of the alphabet, following each other in their regular order:

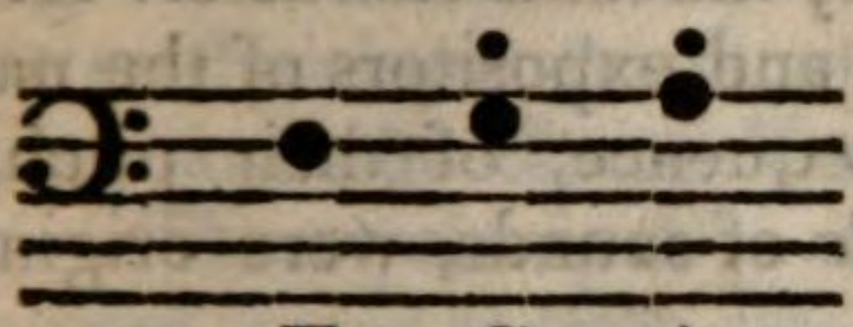
EXAMPLES.



* The student is reminded, that till he arrives at the consideration of the comparative durations of the different notes, the illustrations will be given by *points*.



C, D, E.

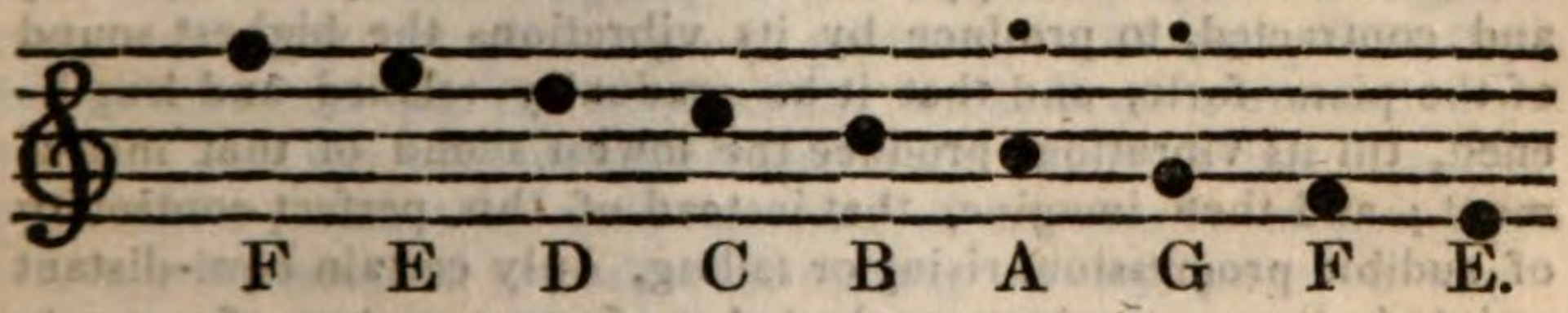


F, G, A.

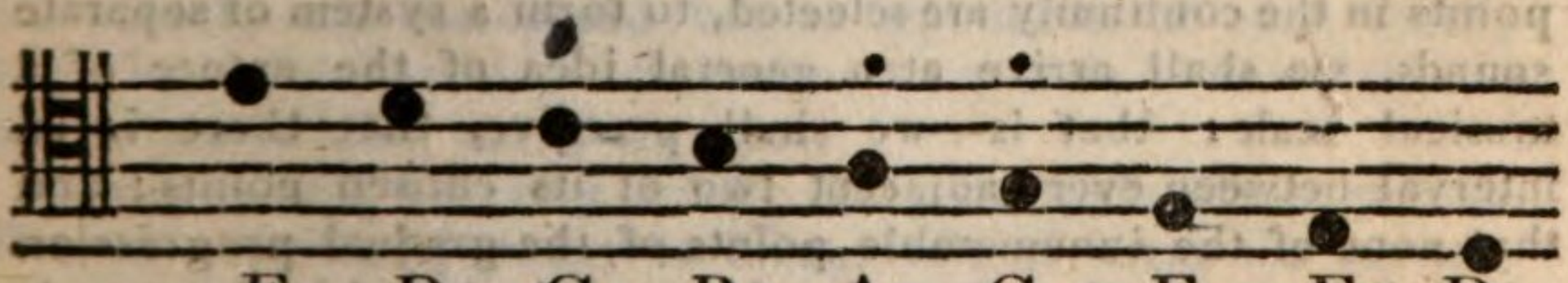
In ascending, after G (as the first and third of these latter examples show) the letter A is resumed. So, in every gradual ascent, A follows G; that is, as often as the ascending notation arrives at G, it begins again at A.

In a gradual *descent*, the order of the letters is inverted; and as often as we arrive at A, we begin again at G.

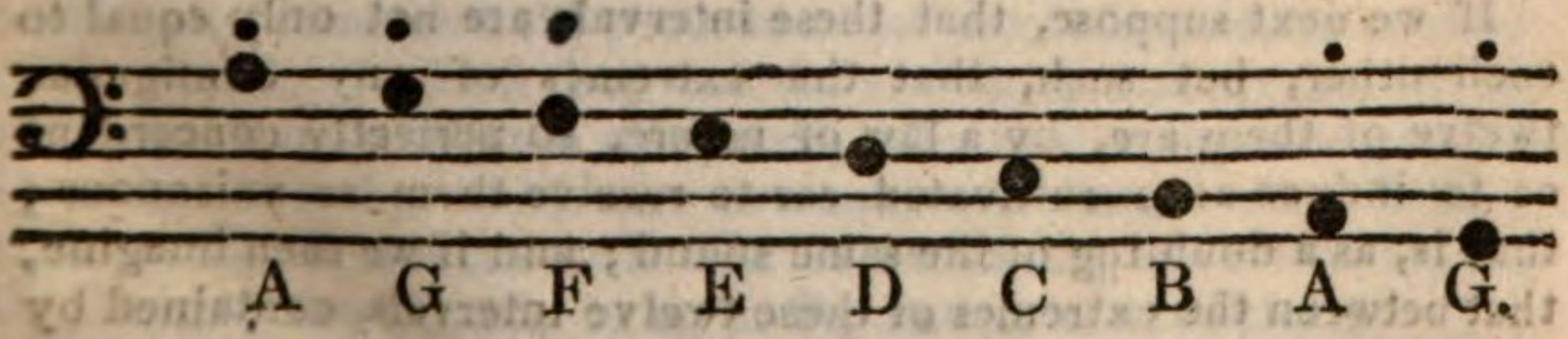
EXAMPLES.



F E D C B A G F E.



E D C B A G F E D.



A G F E D C B A G.

The name of one situation in a *Stave* being determined by the prefixed Cliff, and the order of the letters settled, both in the ascending and the descending direction, the name of every situation in the same Stave is ascertained by the same character. Hence, the Cliffs, as the directors and expositors of the names of the notes, and by consequence, of their pitch, or station in the *Great Scale* of sounds, were originally called *Clefs*, or *Keys*.

Great, or Entire Scale of Sounds.*

The *Great Scale*, or compass, comprehending the whole range of appreciable sounds, from the lowest to

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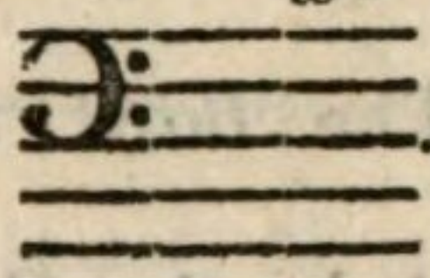
* If we suppose a distended wire sufficiently long, thick, and relaxed, to produce, by its vibrations, the lowest sound of the piano-forte, and that it be gradually contracted and shortened, till its vibrations produce the highest sound of that instrument; or if, *vice versa*, we suppose this wire sufficiently short, thin, and contracted, to produce by its vibrations the highest sound of the piano-forte, and that it be gradually relaxed and lengthened, till its vibrations produce the lowest sound of that instrument; and then imagine, that instead of this perfect continuity of audible progression, rising or falling, only certain equi-distant points in the continuity are selected, to form a system of separate sounds, we shall arrive at a general idea of the nature of a musical scale: that is—we shall perceive, that there is an interval between every adjacent two of its chosen points; and that none of the innumerable points of the gradual progression which lie between the selected points, are included in the sounds of this system.

If we next suppose, that these intervals are not only equal to each other, but such, that the extremes of any contiguous twelve of them are, by a law of nature, so perfectly concordant as to induce an uncultivated ear to receive them as unisonous; that is, as a doubling of the same sound; and if we then imagine, that between the extremes of these twelve intervals, contained by

the highest, is divided into three principal portions—the *Bass*, the *Tenor*, and the *Treble*; or the lower, the middle, and the upper. Each of these portions is designated by its proper *Cliff*, affixed to the beginning of the *Stave*. The *F*, or *Bass Cliff*, signifies the lower division; the *C*, or *Tenor Cliff*, the middle division; and the *G*, or *Treble Cliff*, the upper division. These principal portions are subdivided and intermixed, so as to form other divisions, compounded of the neighbouring sounds of the *principal portions*.

The lowest of the three *principal portions* (the *Bass*) is implied by the *F Cliff*, placed on the *fourth line* of the *Stave*,  . The lowest

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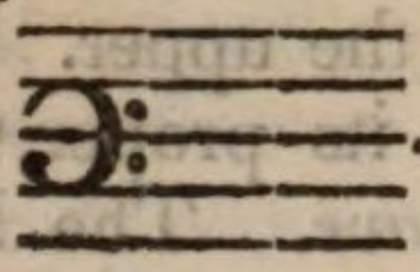
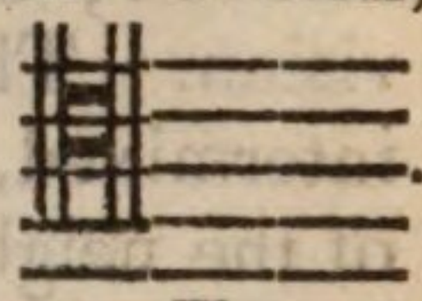
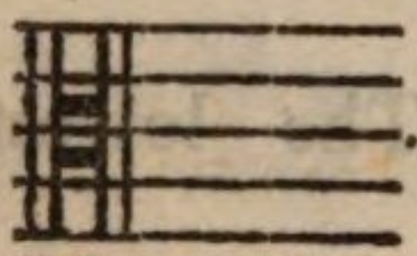
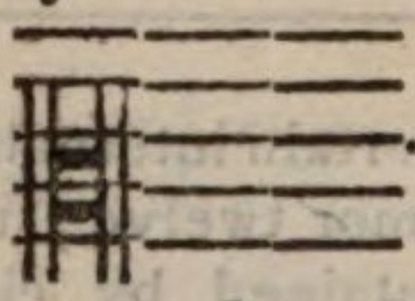
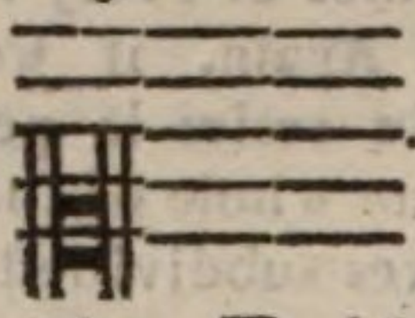
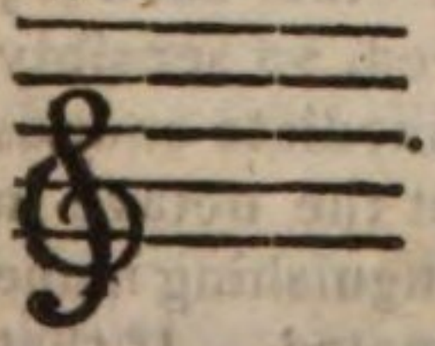
thirteen sounds, only seven certain intervals, some of them equal, and some unequal, to the former twelve; and keep in mind, that such seven intervals are contained by eight sounds, we shall perceive why the extremes of every twelve of the former intervals are called an *octave*. Again, if we recollect, that the eighth sound of every octuple series is perfectly in harmony with the first sound, and that the whole of the Great Scale is divided into octaves, and the octaves subdivided into intervals taken in the same order; and that each extreme of an octave is also the contrary extreme of an adjacent octave, we shall perceive why the octaves are considered but as repetitions of each other; why the eighth sound is received as a replicate of the first, and Music said to have but *seven* notes.

The extremes of every octave form its predominant sounds. The ear constantly refers to them, feels in them the master-sounds of the melody, the governors of all the other sounds; and regards them as its final resting places. Indeed, so sensibly do these two sounds hold precedence of the intermediate sounds of the octave of which they are the extremes, that the octave in which every movement is composed, takes its distinguishing name from the letter by which the extremes are designated. If that letter be C, the movement is said to be in C; if that letter be D, the movement is said to be in D; and so of the others.

of the *compounded or intermediate portions*, (the *Baritono*) is indicated by the same *Cliff*, placed on the *third line* of the *Stave*,  . The middle *principal portion* (the *Tenor*) is known by the C Cliff, placed on the *fourth line* of the *Stave*,  . The *second compounded portion* (the *Counter Tenor*), by the C Cliff, placed on the *third line* of the *Stave*,  . The *third compounded portion* (the *Mezzo Soprano*) by the *C Cliff* placed on the *second line* of the *Stave*,  . The *fourth compound portion* (the *Soprano*), by the *C Cliff*, placed on the *first line* of the *Stave*,  . The *highest of the principal portions* (the *Treble*), by the *G Cliff*, placed on the *second line* of the *Stave*, . The *fifth compounded portion* (the *High Treble*), by the G Cliff, placed on the *first line of the Stave*,  .

Of these eight divisions, or partial scales, it will be necessary only to dwell on the three principal por-

tions; the *Bass*, the *Tenor*, and the *Treble*. I shall therefore, after exemplifying the intermediate portions, proceed to those which more immediately concern modern composition, and modern practice. And as this Grammar is chiefly intended for the use of SCHOOLS, in which the Piano-Forte is more generally practised than any other instrument; and also, because the compass of that instrument comprehends the whole of the *Great Scale* of sounds, I shall constantly refer to its *key-board*, as offering the most ample scope for elucidation.*

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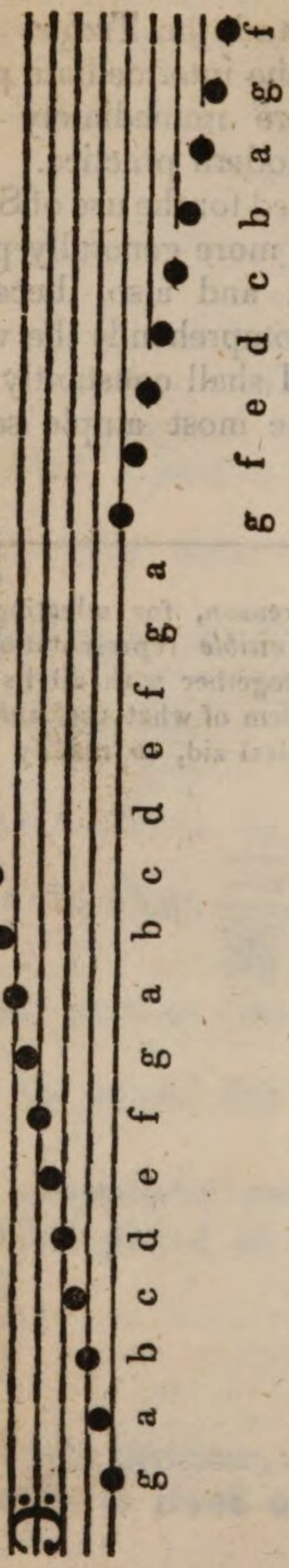
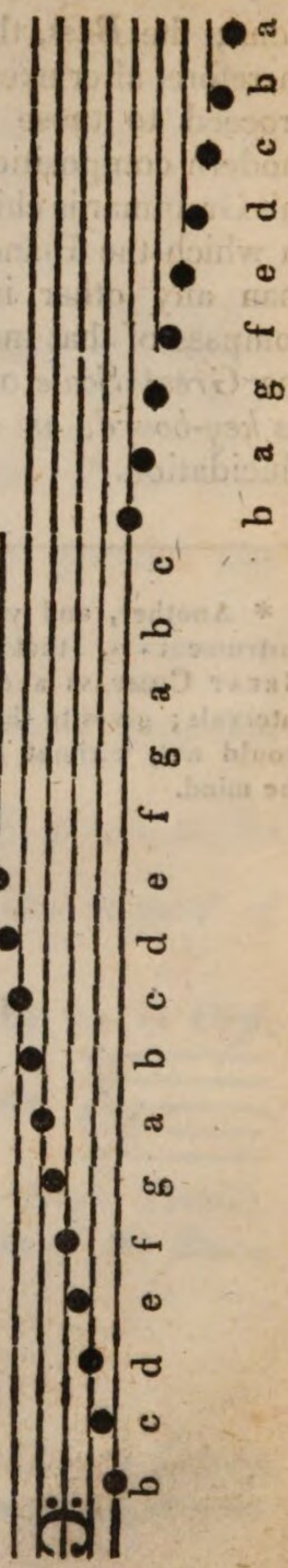
* Another, and very cogent reason, for selecting a *keyed* instrument is, that it offers a *visible* representation of the GREAT COMPASS and its scales, together with all its semitonic intervals; gives to the *eye* an emblem of what the *untutored ear* would not, without such mechanical aid, so readily convey to the mind.

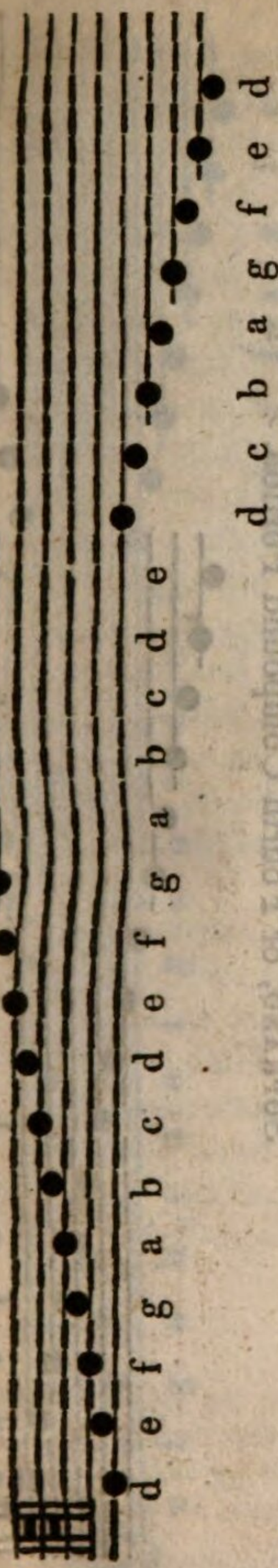


Bass (Basso) or Lower Principal Portion of the Great Scale.

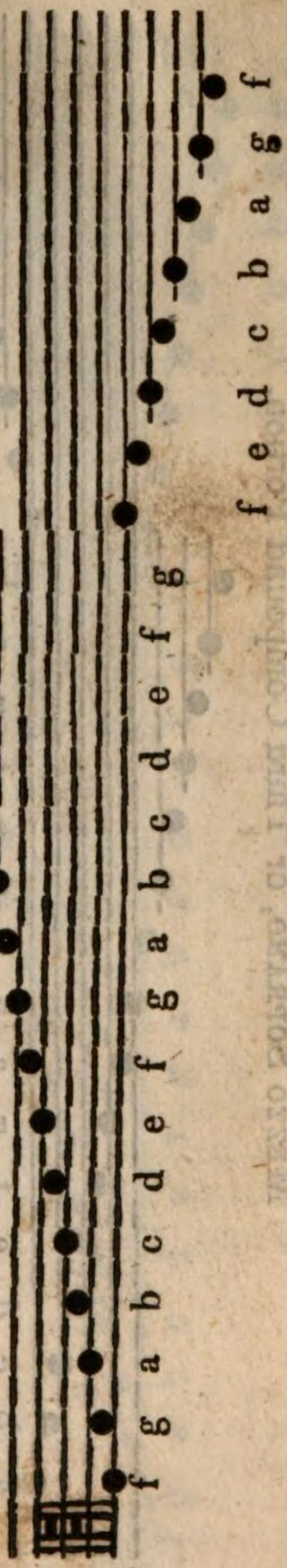


Tenor Bass (Baritono) or Lower Compound Portion.

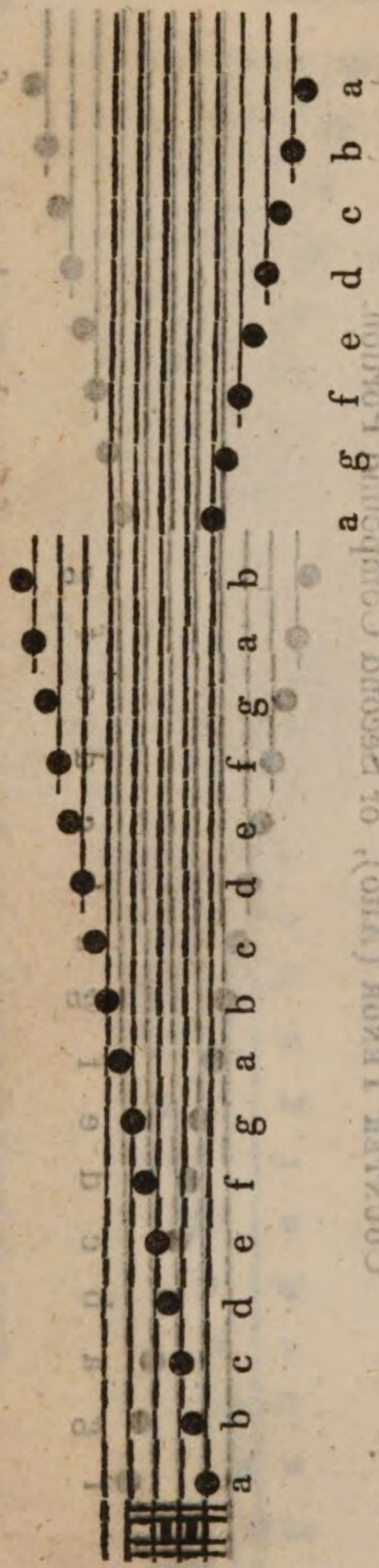
TENOR, or Middle Principal Portion.



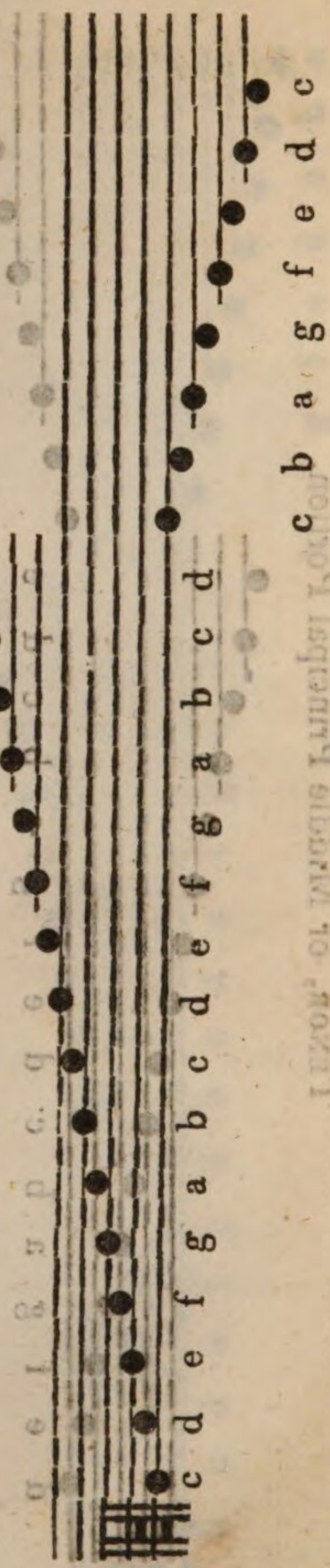
COUNTER TENOR (Alto), or Second Compound Portion.



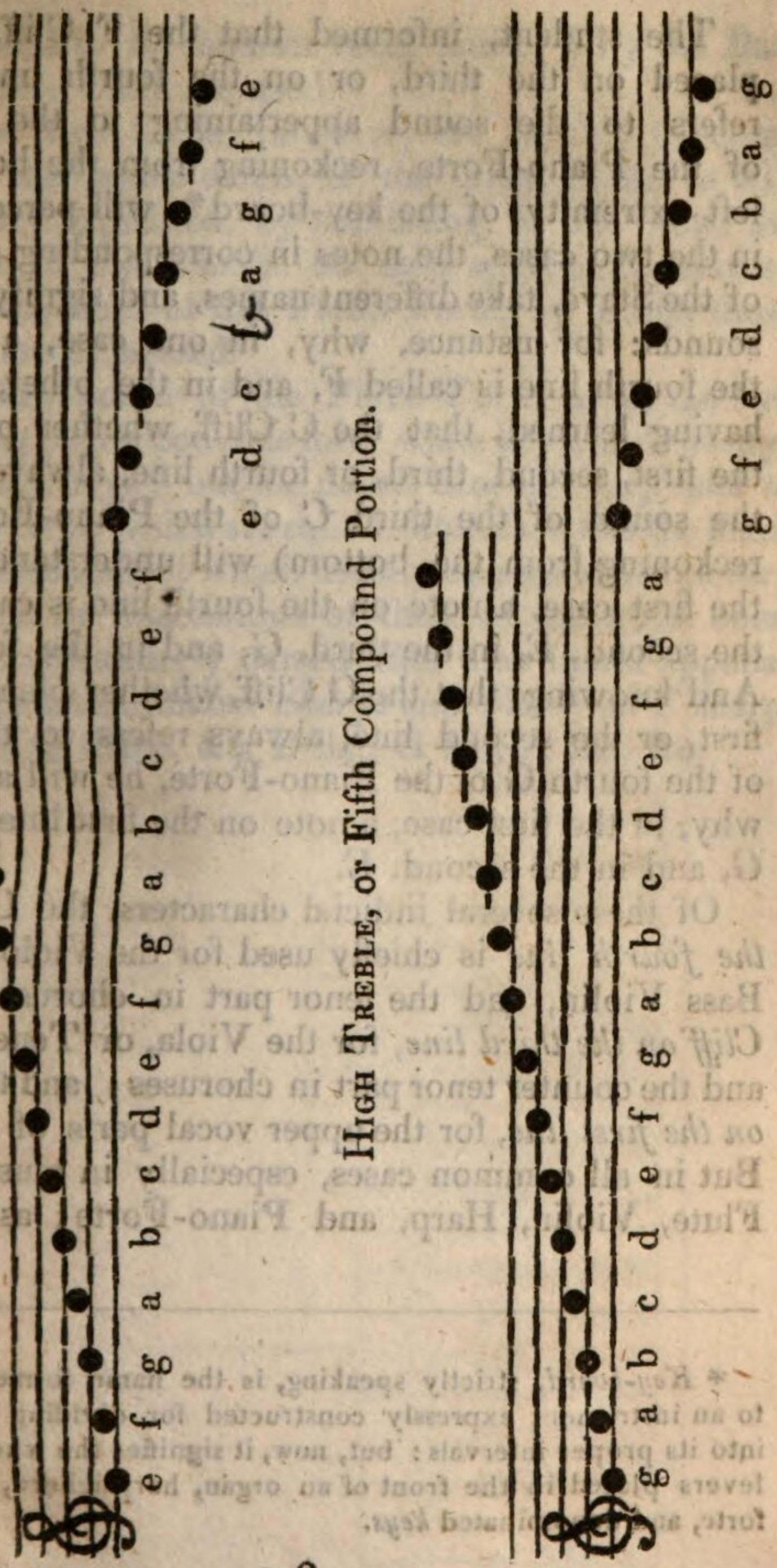
Mezzo Soprano, or Third Compound Portion.



Soprano, or Fourth Compound Portion.



TREBLE, or Highest of the Three Principal Portions.



The student, informed that the F Cliff, whether placed on the third, or on the fourth line, always refers to the sound appertaining to the third F of the Piano-Forte, reckoning from the bottom, or left extremity, of the key-board*, will perceive why, in the two cases, the notes in corresponding situations of the Stave, take different names, and signify different sounds: for instance, why, in one case, a note on the fourth line is called *F*, and in the other, *A*. So, having learned, that the C Cliff, whether placed on the first, second, third, or fourth line, always refers to the sound of the third *C* of the Piano-Forte (still reckoning from the bottom) will understand why, in the first case, a note on the fourth line is called *C*, in the second, *E*, in the third, *G*, and in the fourth, *B*: And knowing, that the G Cliff, whether placed on the first, or the second line, always refers to the sound of the fourth G of the Piano-Forte, he will also know why, in the first case, a note on the first line is called G, and in the second, *E*.

Of these several indicial characters, the *C Cliff on the fourth line* is chiefly used for the Violoncello, or Bass Violin, and the tenor part in choruses; the *C Cliff on the third line*, for the Viola, or Tenor Violin, and the counter tenor part in choruses; and the *C Cliff on the first line*, for the upper vocal parts of choruses. But in all common cases, especially in music for the Flute, Violin, Harp, and Piano-Forte; as also for

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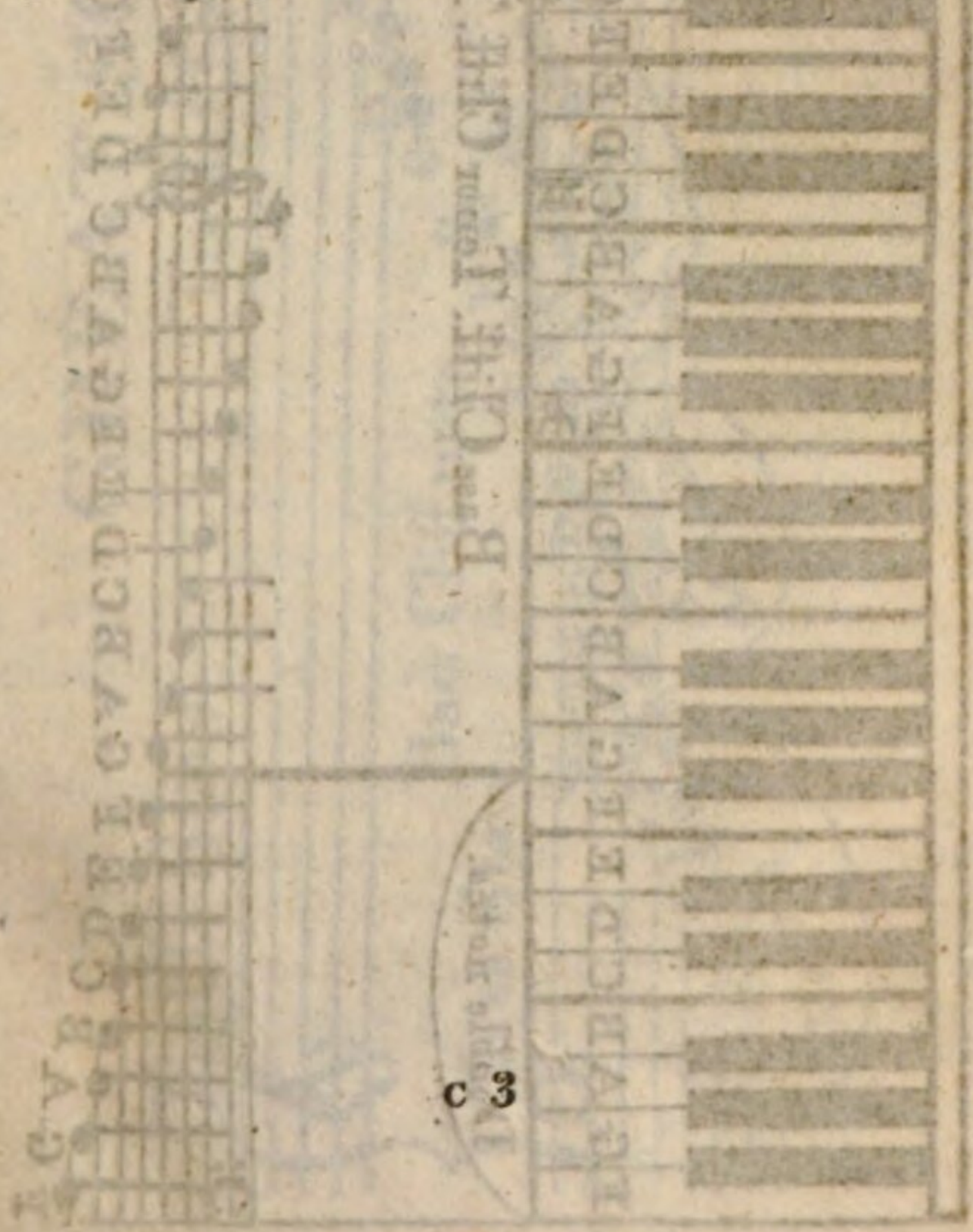
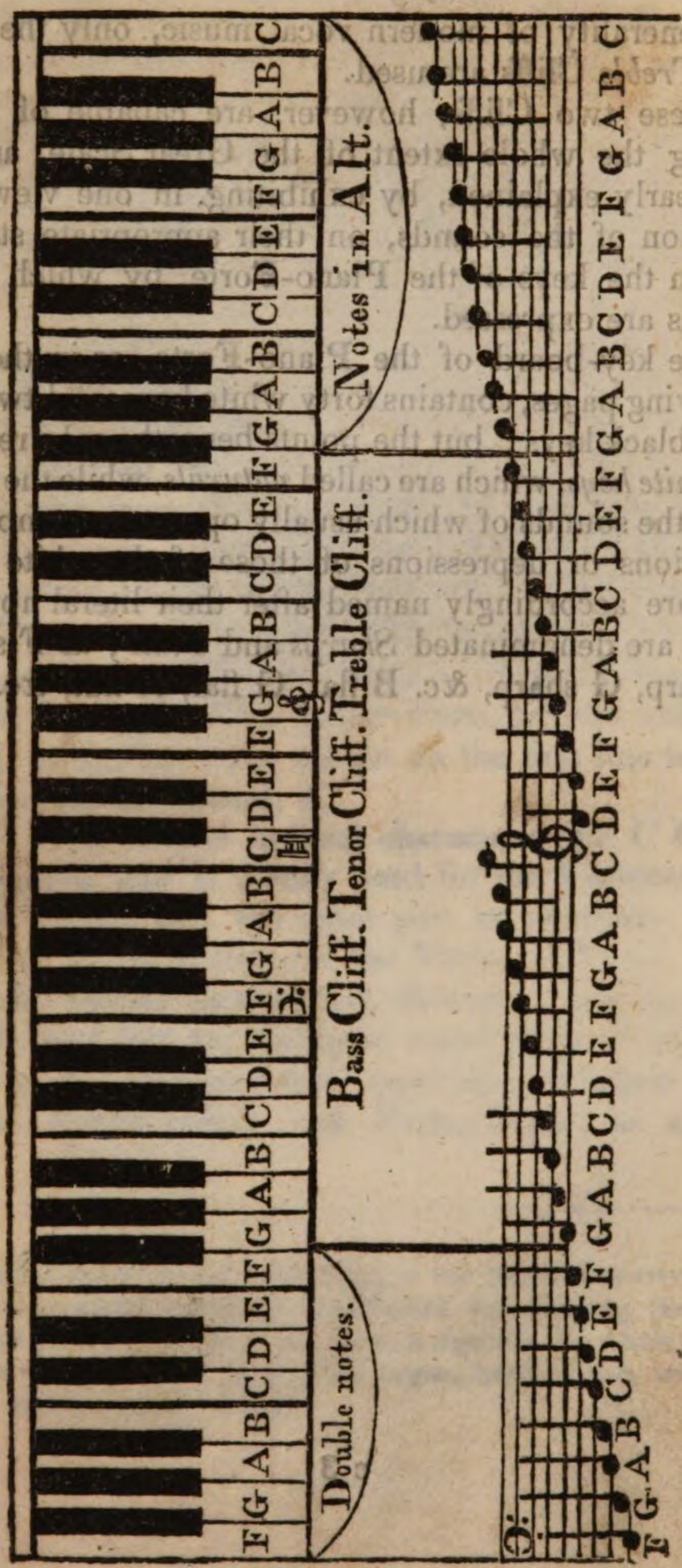
* *Key-board*, strictly speaking, is the name formerly applied to an instrument expressly constructed for dividing the octave into its proper intervals: but, now, it signifies the whole series of levers placed in the front of an organ, harpsichord, or piano-forte, and denominated *keys*.

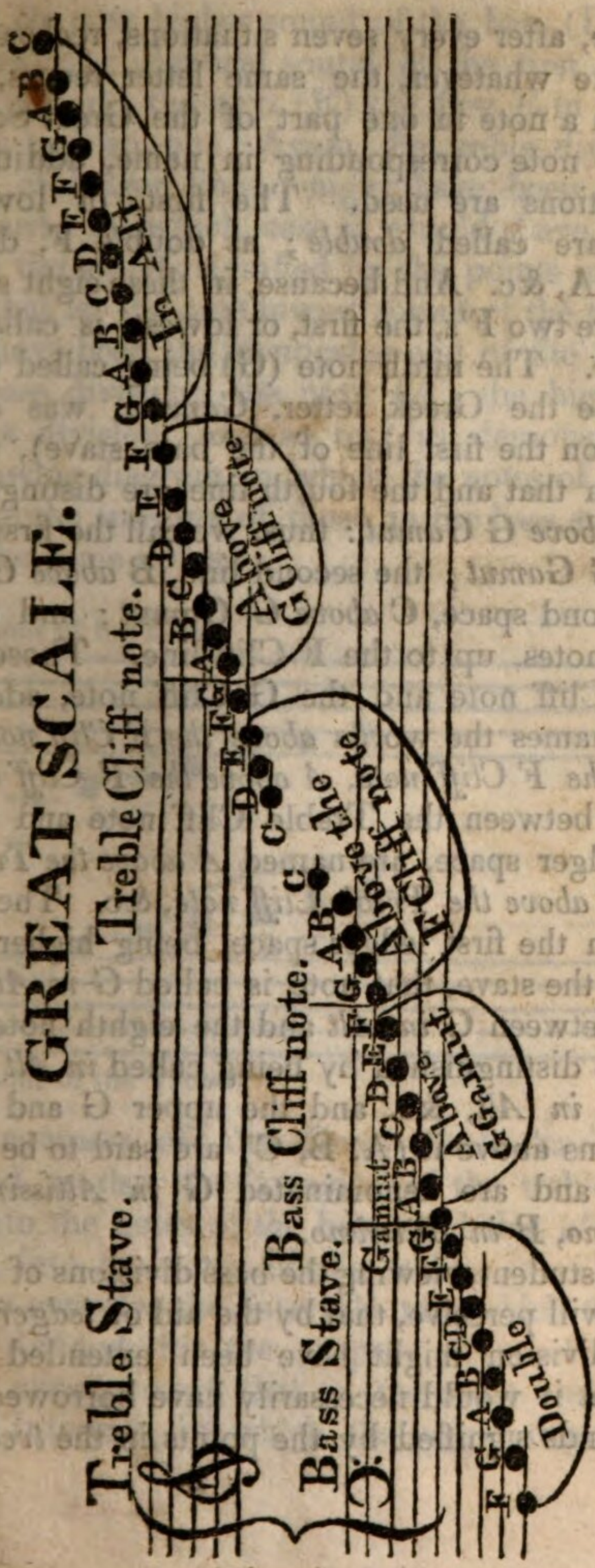
the generality of modern vocal music, only the *Bass* and *Treble* Cliffs are used.

These two Cliffs, however, are capable of comprising the whole extent of the Great Scale, as will be clearly explained, by exhibiting, in one view, the situation of the sounds, on their appropriate staves; and on the keys of the Piano-Forte, by which those sounds are expressed.

The key-board of the Piano-Forte, as in the two following pages, contains forty white keys, and twenty-eight black keys; but the points beneath, only refer to the *white keys*, which are called *naturals*, while the black keys, the sounds of which usually operate as temporary elevations or depressions of those of the white ones, and are accordingly named after their literal appellations, are denominated *Sharps* and *Flats*; as F sharp, C sharp, G sharp, &c. B flat, G flat, A flat, &c.




Double notes.
Bass Cliff. Tenor Cliff. Treble Cliff.
Notes in Alt.

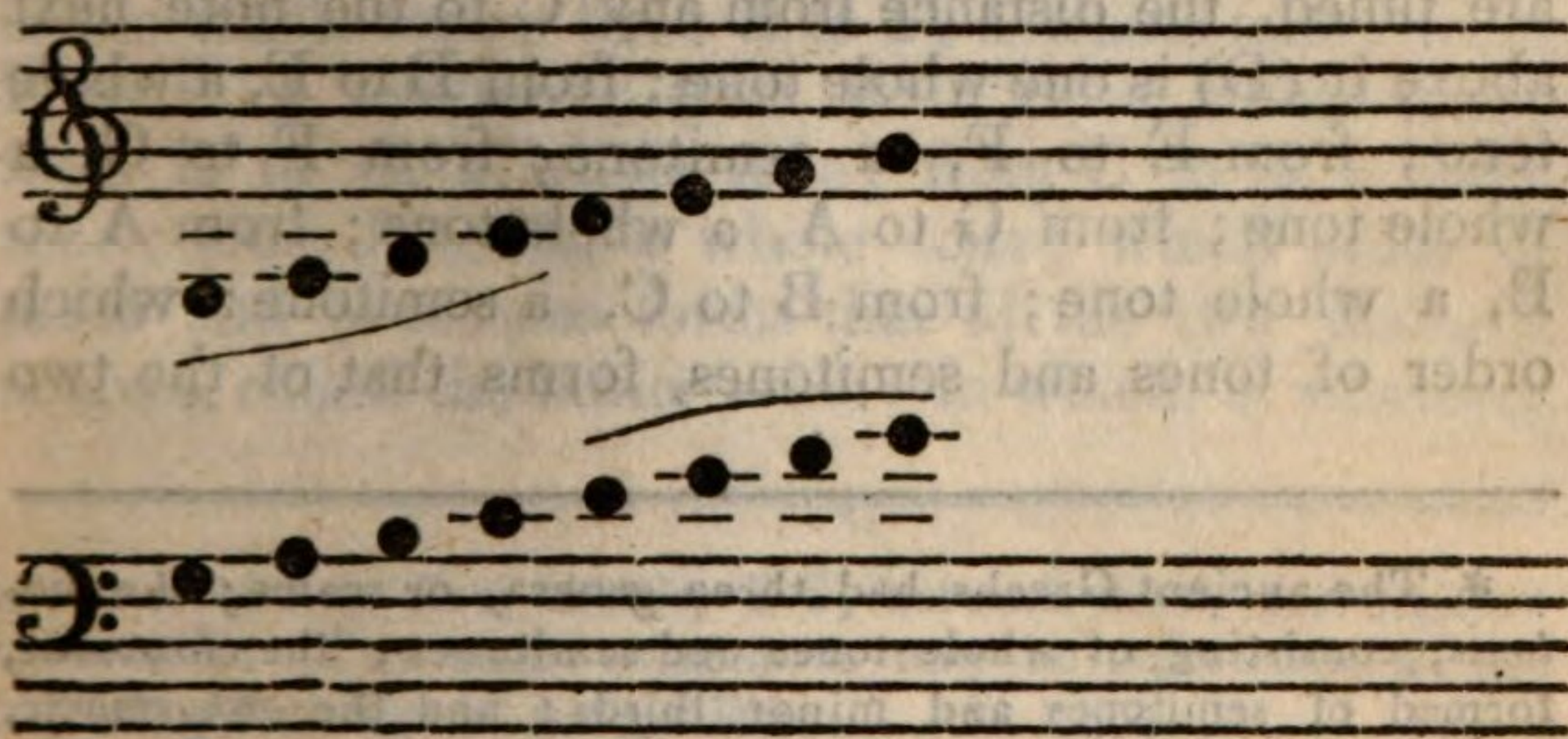

GREAT SCALE.
Treble Stave.
Treble Cliff note.
Bass Stave.
Bass Cliff note.
Gamut
Above the Gamut
Above the Treble Cliff
Double Octave

Since, after every seven situations, reckoning from any note whatever, the same letter recurs, to distinguish a note in one part of the Great Scale from another note corresponding in name, additional denominations are used. The first, or lower eight notes, are called *double;* as double F, double G, double A, &c. And because, in these eight situations, there are two F's, the first, or lowest, is called *double F below.* The ninth note (G) being called *G Gamut* (because the Greek letter, *Gamma,* was originally placed on the first line of the bass stave), the notes between that and the fourth line are distinguished as being *above G Gamut:* thus, we call the first space, *A above G Gamut;* the second line, *B above G Gamut;* the second space, *C above G Gamut;* and so of the higher notes, up to the F Cliff line. Those between the F Cliff note and the G Cliff note, add to their literal names the words *above the F Cliff note;* as *G above the F Cliff note, A above the F Cliff note,* &c. Those between the Treble Cliff note and G in the first ledger space, are named *A above the Treble Cliff note, B above the Treble Cliff note,* &c. The situation of G in the first ledger space, being higher than any within the stave, that note is called *G in Alt.* Those notes between *G in Alt* and the eighth note above it are also distinguished by being called *in Alt;* as *A in Alt, B in Alt,* &c. and the upper G and the three situations above it (A, B, C) are said to be *in Altissimo;* and are denominated *G in Altissimo, A in Altissimo, B in Altissimo.*

The student, viewing the bass divisions of the *Great Scale,* will perceive, that by the aid of *ledger lines,* the same division might have been extended upward; and that it would necessarily have borrowed some of the sounds signified by the points in the *treble stave;*

that is, the next higher sound of the bass (D) would have been the identical sound of the first *D* in the treble division; the next (E) the first *E* in the treble division, and so on. Again, the treble division, by the aid of ledger lines, might have been extended downward; in which case it would have included some of the sounds signified by the points in the bass stave; that is, the next lowest sound of the treble (B) would have been the identical sound of the highest *B* in the bass division: the next (A) the highest *A* in the bass division, and so on; as demonstrated by the following diagram, in which the notes of the treble stave are the unisons of those in the bass stave; that is, are the same notes.

Unisons of the Bass.



Unisons of the Treble.

The compass of the *Great Scale* having been explained, as also the extension of the treble, downward, into the notes of the bass, and that of the bass, upward, into the notes of the treble, it will next be proper to consider the intervals into which the *Great Scale* is divided, for the purpose of what is called *diatonic arrangement*, that is, the order and proportions of intervals, by which the proper degrees both

of the natural and artificial octaves, or series of eight notes, are attained; and also the formation of the two modes of the diatonic genus called *major* and *minor**.

The laying down the scale by the different situations, or positions of *points*, may be called simple notation: when, to the variety of position, is added a diversity of formation, that is, when *notes* take the place of *points*, it may be termed *compound notation.*

The *Great Scale*, as laid down by the foregoing *points*, only includes the intervals of what are called the *natural octaves*, that is, the octaves bounded by two adjacent C's, or two adjacent A's, and which, as already observed, are expressed by the *white keys* of the Piano Forte†.

According to the intervals to which these *white keys* are tuned, the distance from any C to the note next above it (D) is one whole tone; from D to E, a whole tone; from E to F, a semitone; from F to G, a whole tone; from G to A, a whole tone; from A to B, a whole tone; from B to C, a semitone: which order of tones and semitones, forms that of the two

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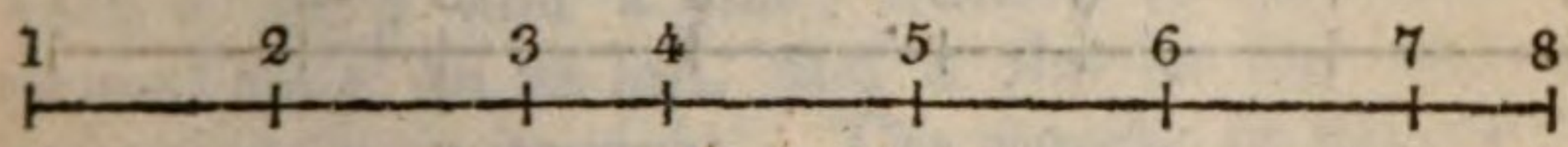
* The ancient Greeks had three genera, or scales; the *diatonic*, consisting of whole tones and semitones; the *chromatic*, formed of semitones and minor thirds; and the *enharmonic*, composed of quarter tones and major thirds. Of these, only the diatonic genus has been adopted by modern musicians.

† It will be perceived, that the scale represented by these white keys, comprises two *tetrachords*, or *two series of four sounds each*, comprising intervals respectively similar both in their extent and order. For, between the first and fourth, we have two successive whole tones, C D, D E, followed by a semitone, E F; and between the fifth and eighth, we have two successive whole tones, G A, A B, followed by a semitone, B C.

All intervals, simple or compound, having an interval between them, if spoken of in relation to each other, are called *disjunct* intervals. Consequently, these two tetrachords having

diatonic octaves, called the *major mode;* in which, at whatever pitch, or note, it commences, the distance from the first sound to the second, reckoning upward, must be a whole tone; from the second to the third, a whole tone; from the third to the fourth, a semitone; from the fourth to the fifth, a whole tone; from the fifth to the sixth, a whole tone; from the sixth to the seventh, a whole tone; from the seventh to the eighth, a semitone; constituting an octave, the proportions and order of the intervals of which may be represented by these divisions of a right line:



Agreeable to the intervals of the same *white keys*, the distance from any A to the note next below it (G) is one whole tone; from G to F, a whole tone; from F to E, a semitone; from E to D, a whole tone; from D to C, a whole tone; from C to B, a semitone; from B to A, a whole tone; which order of tones and semitones forms that of the two diatonic octaves, called the *minor mode;* in which, at whatever

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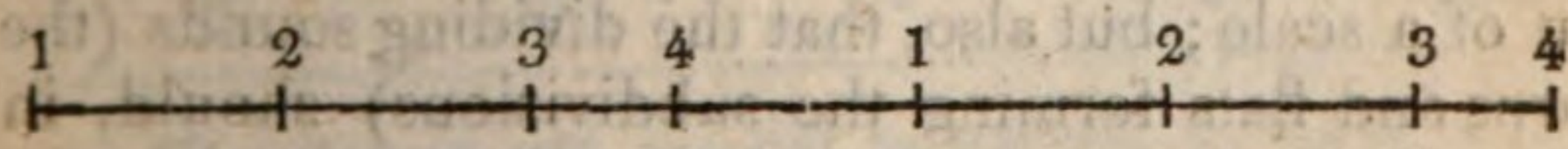
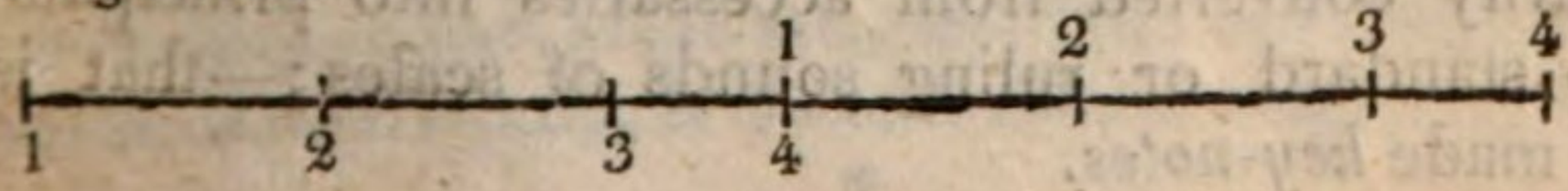
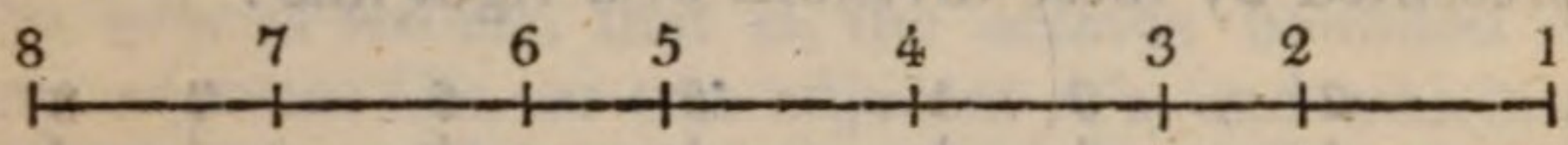
the interval four five, that is, F G, between them, are *disjunct tetrachords.* Two such tetrachords may be represented by the following divisions of a right line:



When a *second* tetrachord commences on the last sound of the *first* tetrachord, leaving no interval between the two, such tetrachords are said to be conjunct. Two such tetrachords may be represented by the following divisions, and numbering, of a right line:



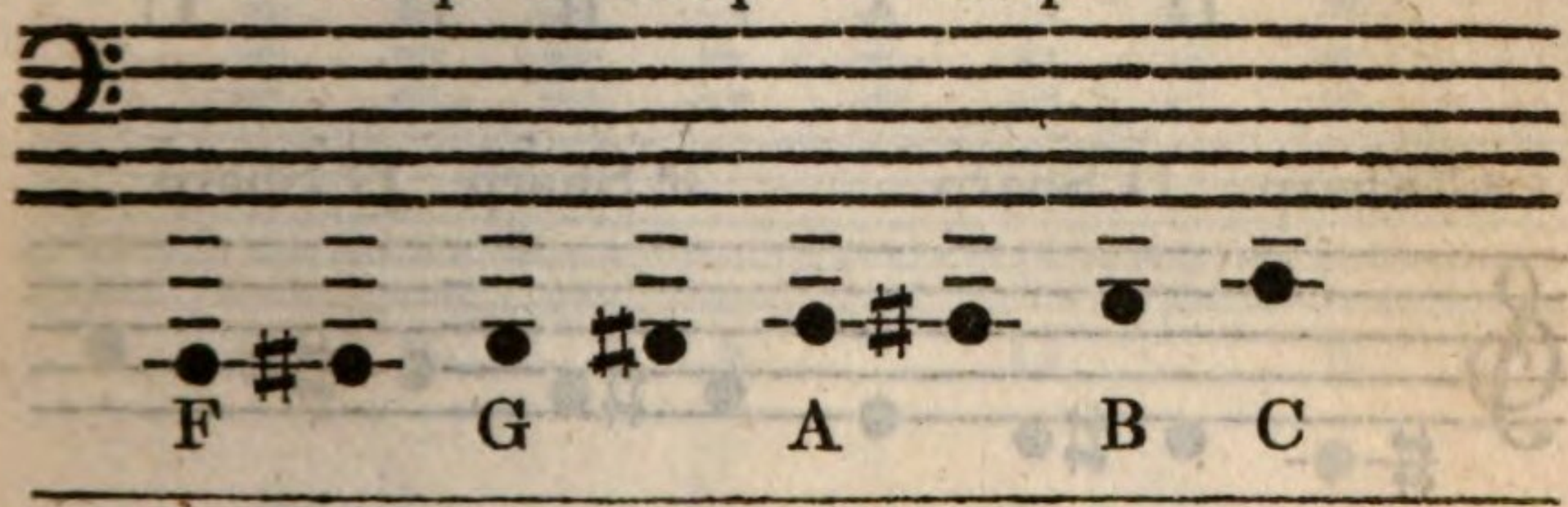
pitch, or note, it commences, the distance from the highest, or eighth, sound to the seventh, is one whole tone; from the seventh to the sixth, a whole tone; from the sixth to the fifth, a semitone; from the fifth to the fourth, a whole tone; from the fourth to the third, a whole tone; from the third to the second, a semitone; from the second to the first, a whole tone; constituting an octave, the proportions, and order, of the intervals of which, may be represented by these divisions of a right line:



Confining composition to the *Major mode* of the scale of C, and the *Minor mode* of the scale of A, the sounds expressed by the *white keys* would be sufficient for any music, provided the series of the intervals of the *Minor mode* were the same both in ascending and descending: but as most compositions modulate from one scale to another, and as the sixth and seventh sounds of the *Minor mode*, reckoning upward, uniformly require to be sharpened, when the melody ascends by regular degrees, other divisions of the Great Scale are necessary. Beside these reasons, variety requires not only, that every sound in the natural octaves should, occasionally, become a *key-note*, or the foundation of a scale; but also, that the dividing sounds (the sharps and flats forming the subdivisions) should, in turn, assume the same office. First, then, to favour modulation, the whole tones are divided into semitones; and further to variegate the effect, and promote the interest of melody, the intermediate sounds are temporarily converted from accessaries into principals; into standard or ruling sounds of scales;—that is, are made *key-notes*.

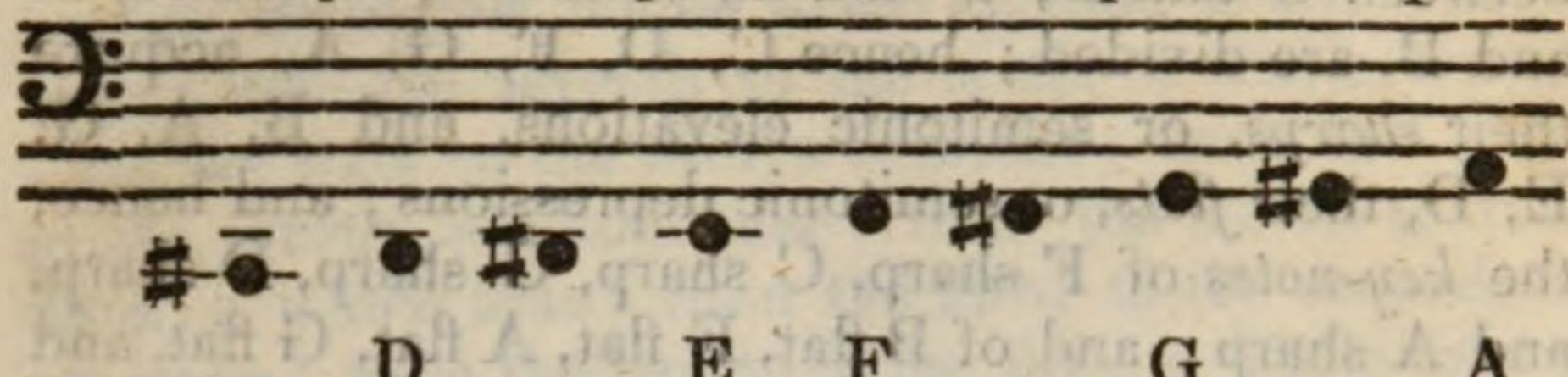
But if all the whole tones are divided, the intervals between C and D, D and E, F and G, G and A, A and B, are divided; hence C, D, F, G, A, acquire their *sharps*, or semitonic elevations, and B, A, G, E, D, their *flats*, or semitonic depressions; and hence, the *key-notes* of F sharp, C sharp, G sharp, D sharp, and A sharp; and of B flat, E flat, A flat, G flat, and C flat. Each of these intermediate divisions, known under the two appellations of *sharp* and *flat*, lends its name to the *short black key* of the Piano Forte, by which it is expressed. Hence every *black key* is both a *sharp* and a *flat;* a *sharp* to the *white key* immediately on its left, and a *flat* to the *white key* immediately on its right. The simple, or natural diatonic scales, having been included in the Great Scale presented to the student in page 19, he will now compare with them the following semitonic series, comprehending every sound in the GREAT COMPASS, from *double* F *below* to C *in altissimo*, and *vice versa**.

F Sharp. G Sharp. A Sharp.

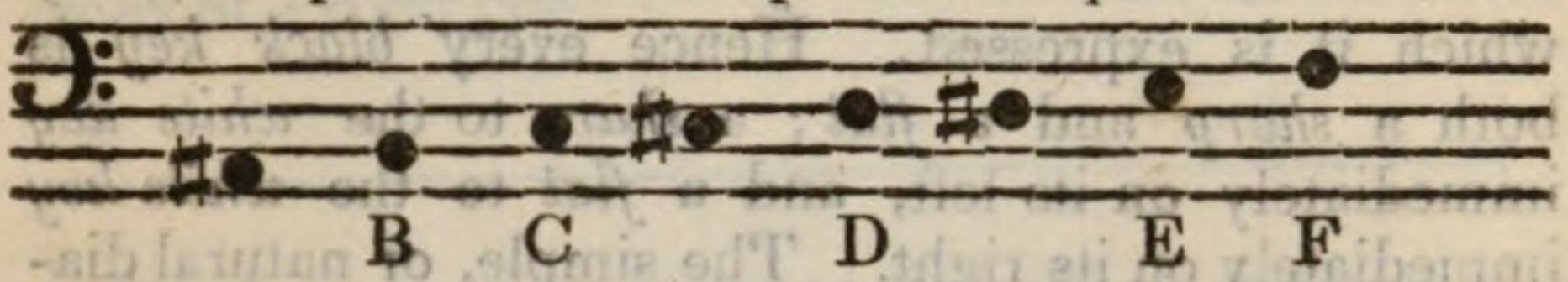


* The student will not fail to observe, *en passant*, that a *sharp*, the character which raises a note half a tone, is made thus ♯; that a *double sharp*, which raises a note a whole tone, is made thus ×; that a *flat*, which depresses a note half a tone, is made thus ♭; that a *double flat*, which depresses a note a whole tone, consists of two flats, thus ♭♭; and that a *natural*, which removes a sharp, or a flat, is made thus ♮.

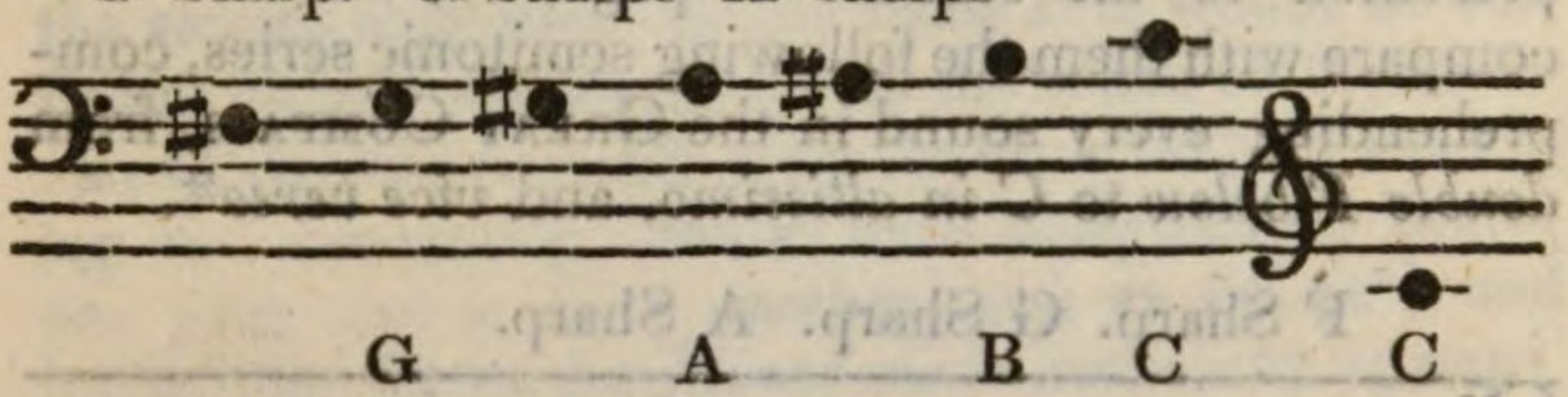
C Sharp. D Sharp. F Sharp. G Sharp.



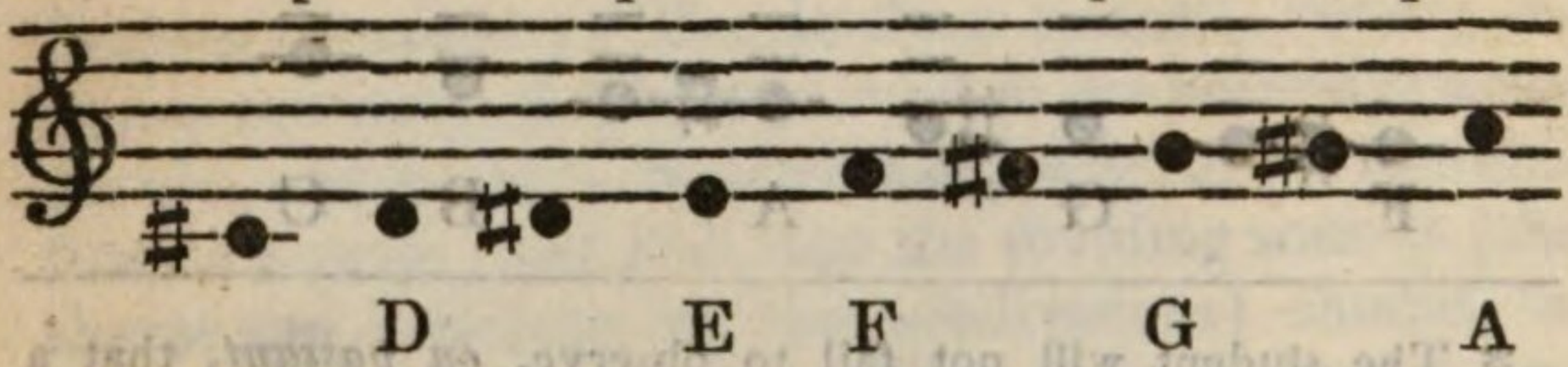
A Sharp. C Sharp. D Sharp.



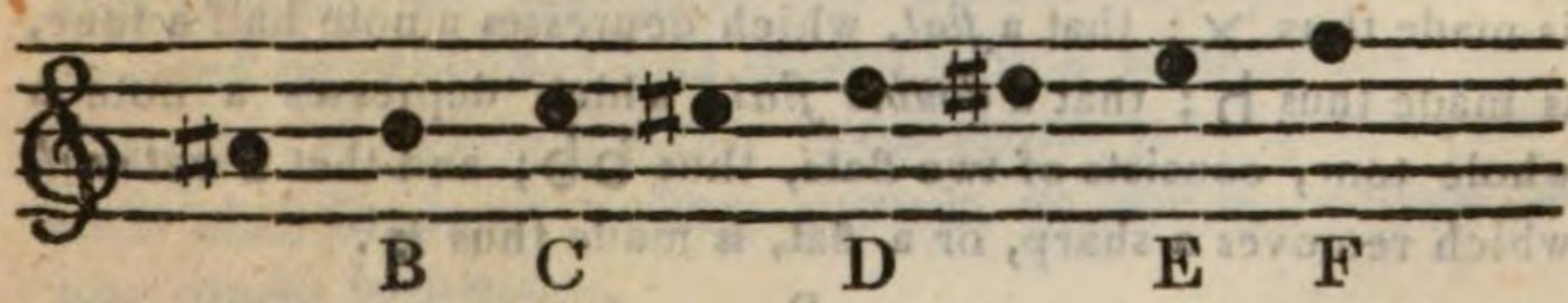
F Sharp. G Sharp. A Sharp.

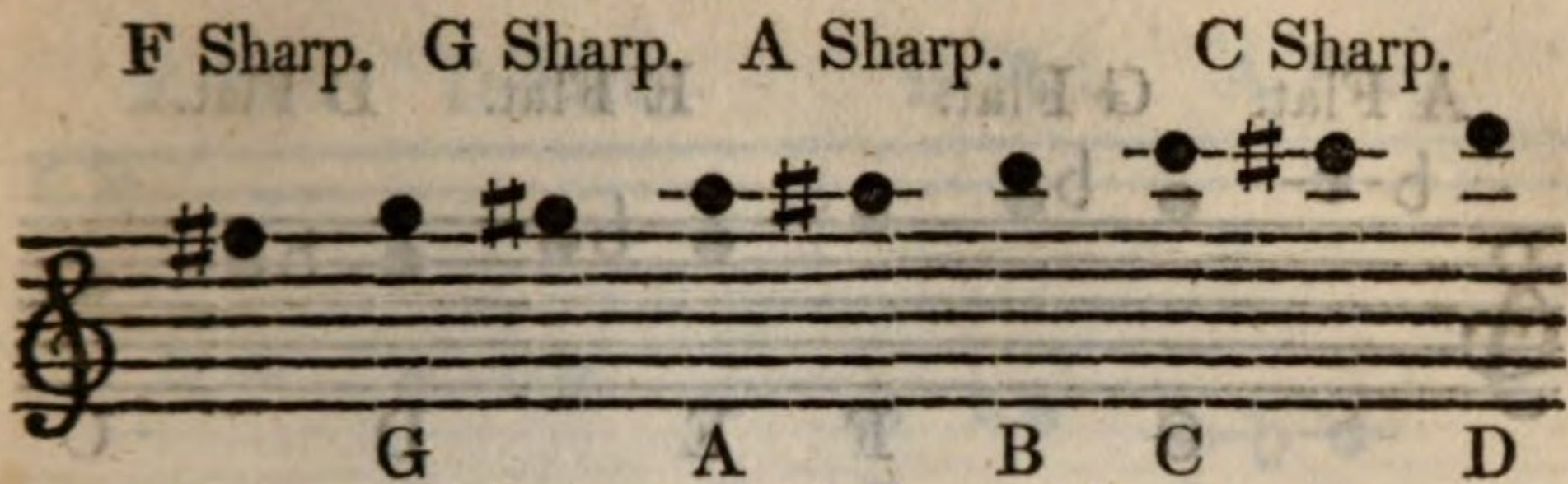


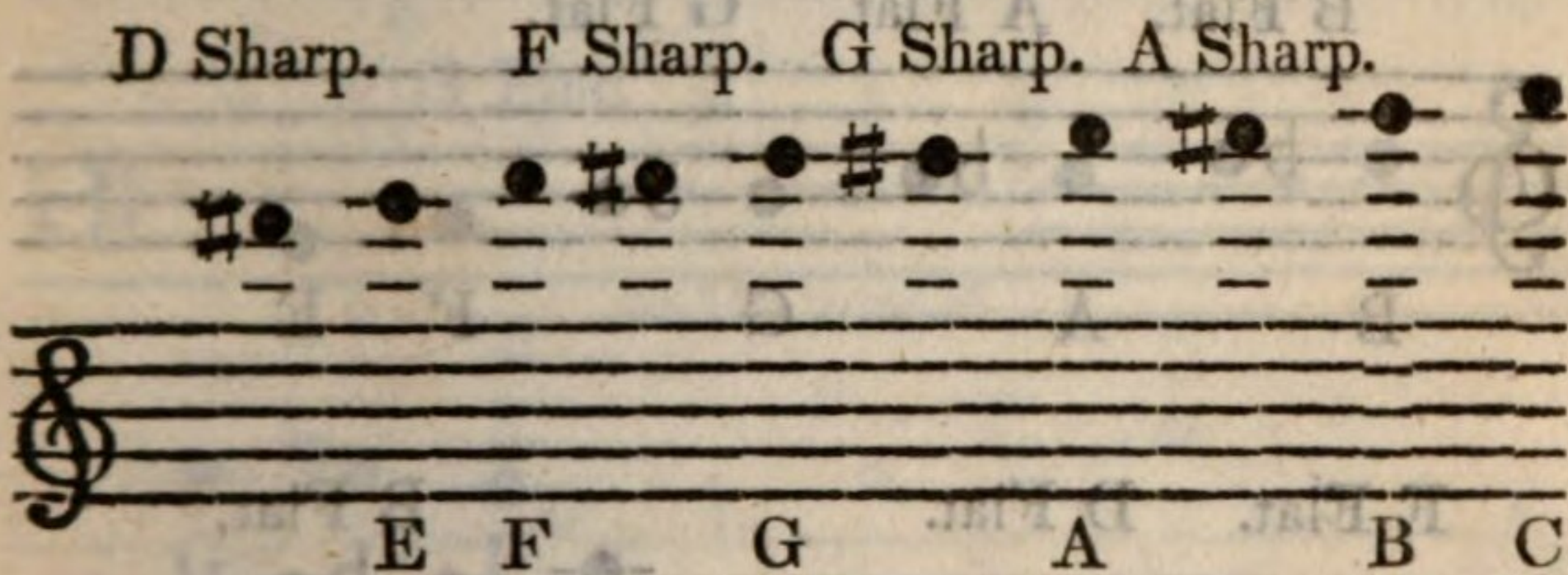
C Sharp. D Sharp. F Sharp. G Sharp.

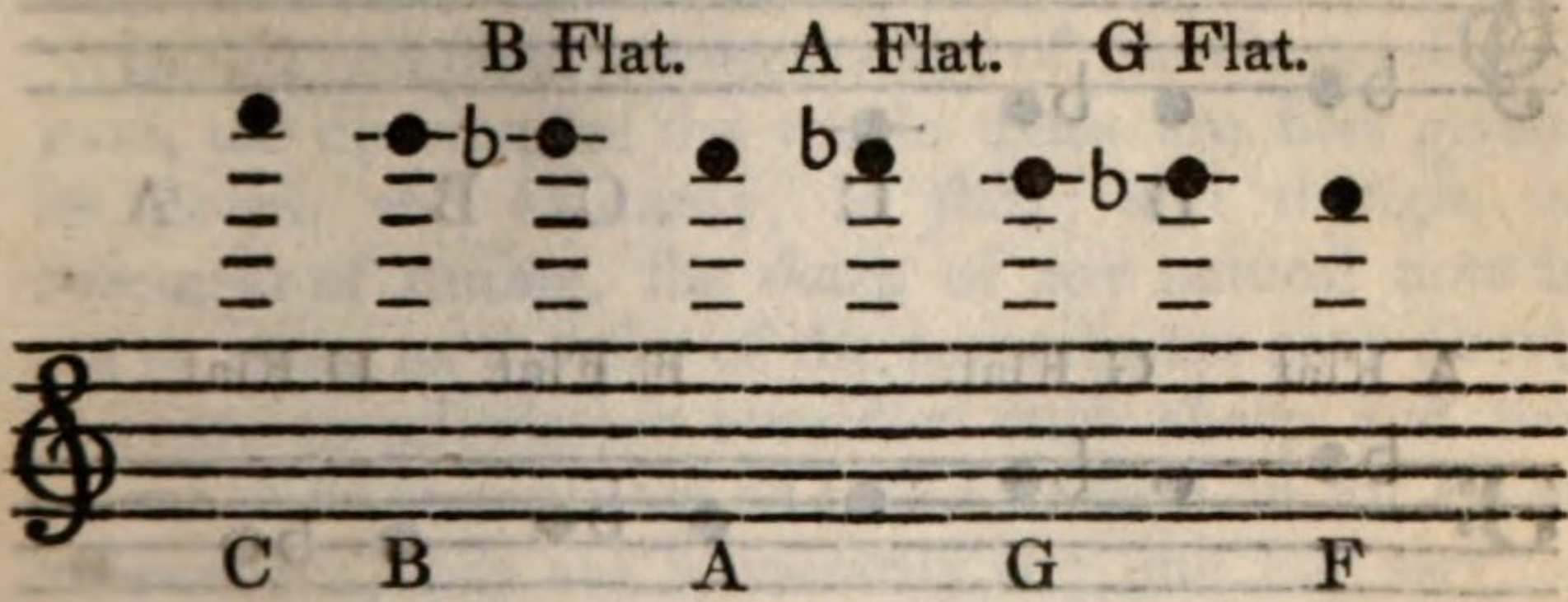


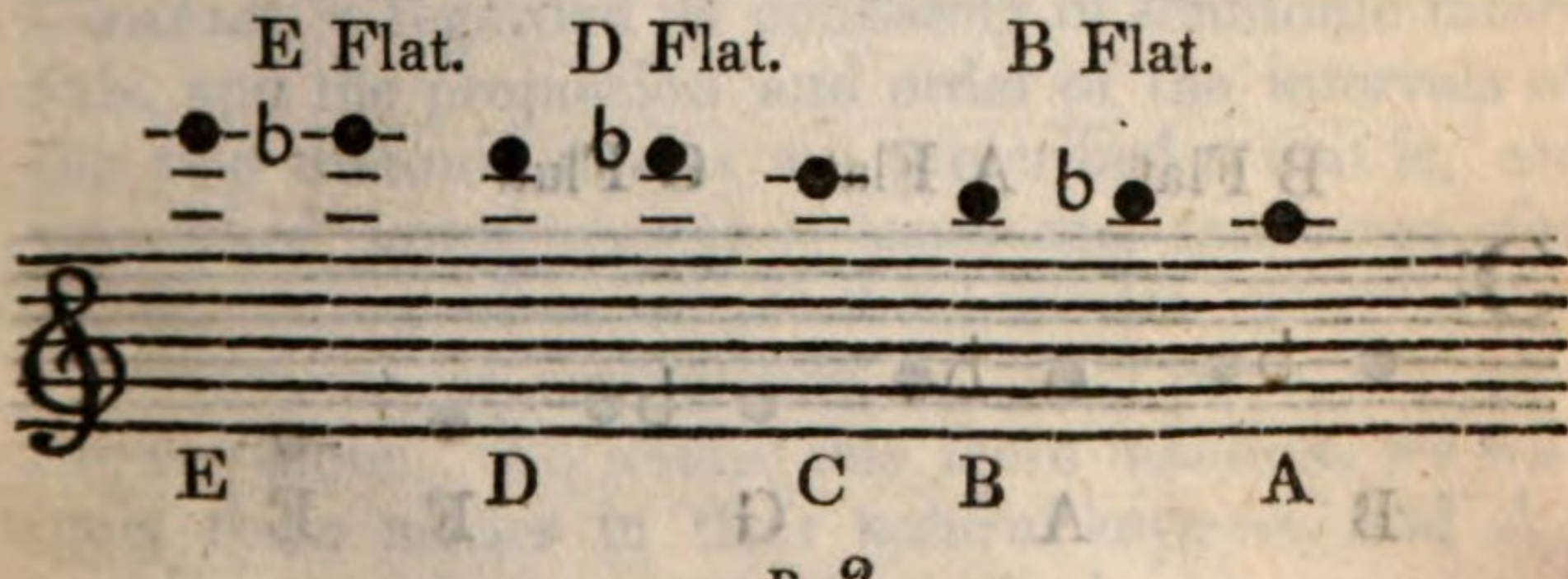
A Sharp. C Sharp. D Sharp.

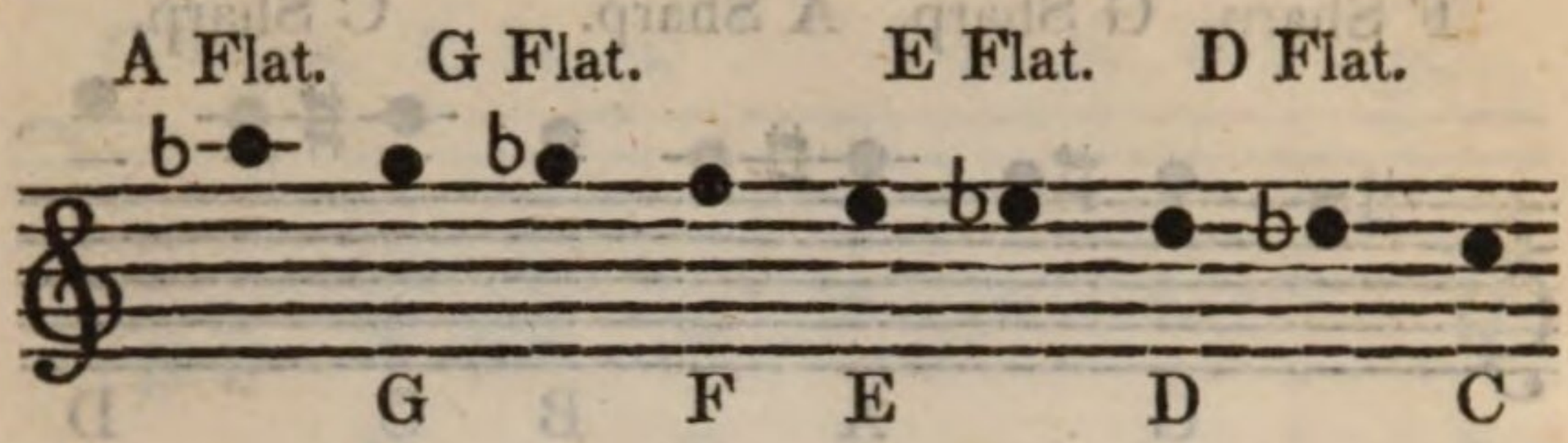


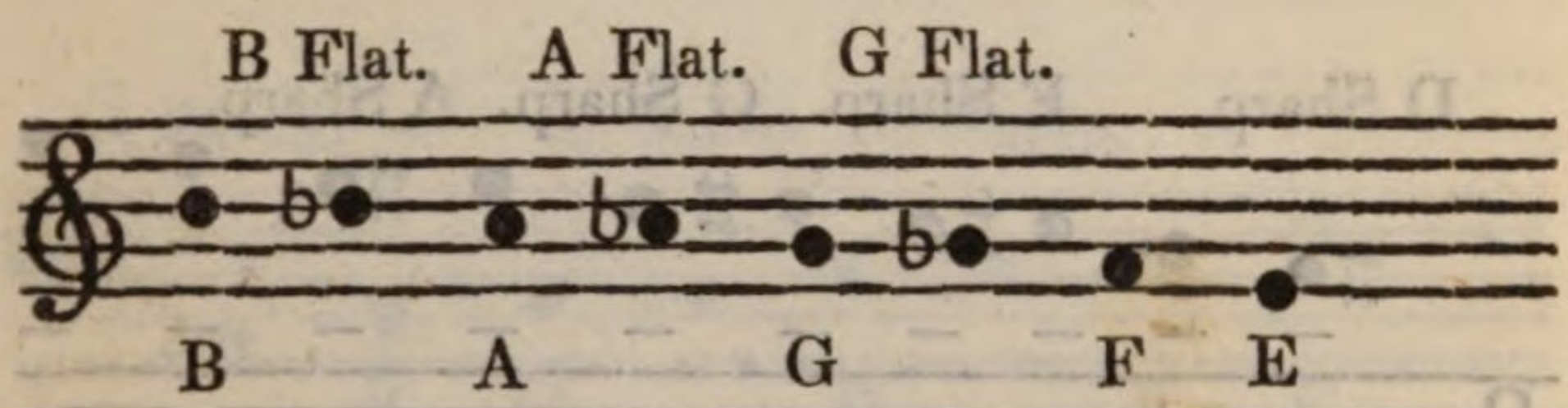

F Sharp. G Sharp. A Sharp. C Sharp.
G A B C D

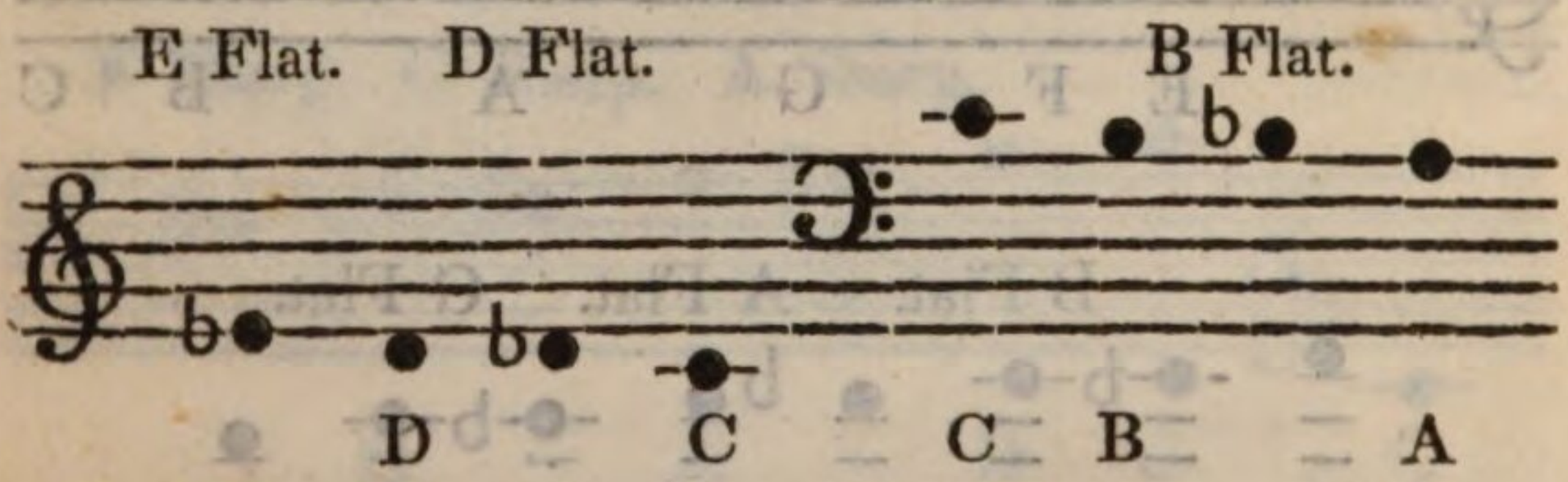

D Sharp. F Sharp. G Sharp. A Sharp.
E F G A B C

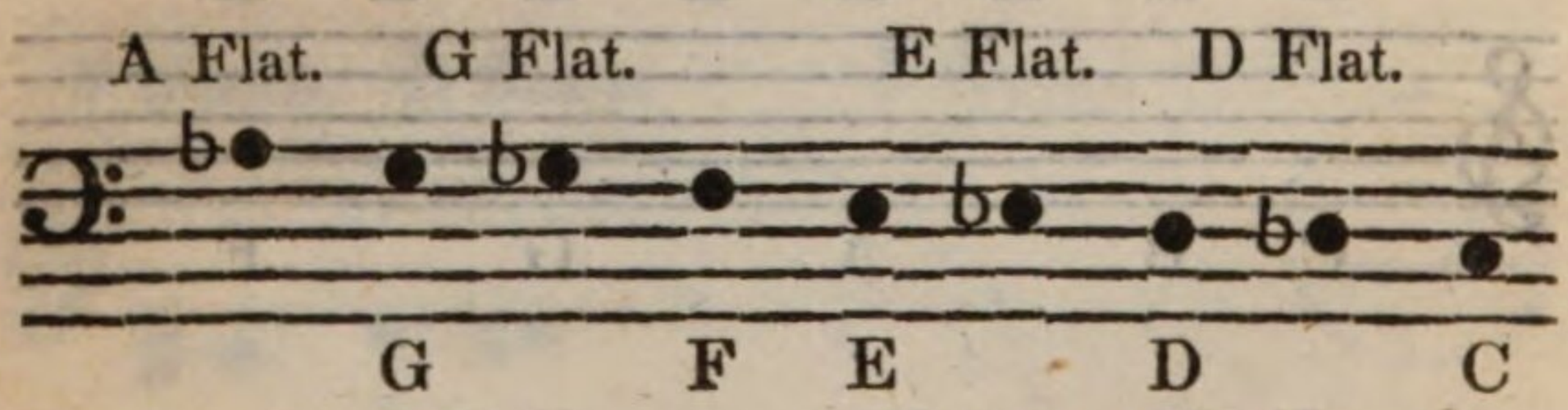

B Flat. A Flat. G Flat.
C B A G F

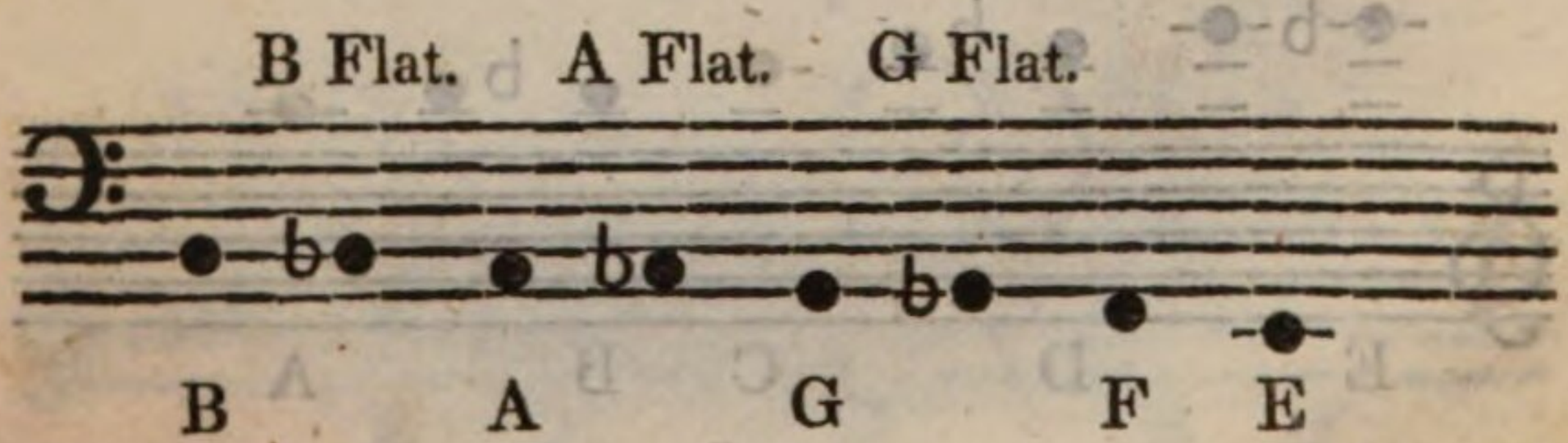

E Flat. D Flat. B Flat.
E D C B A

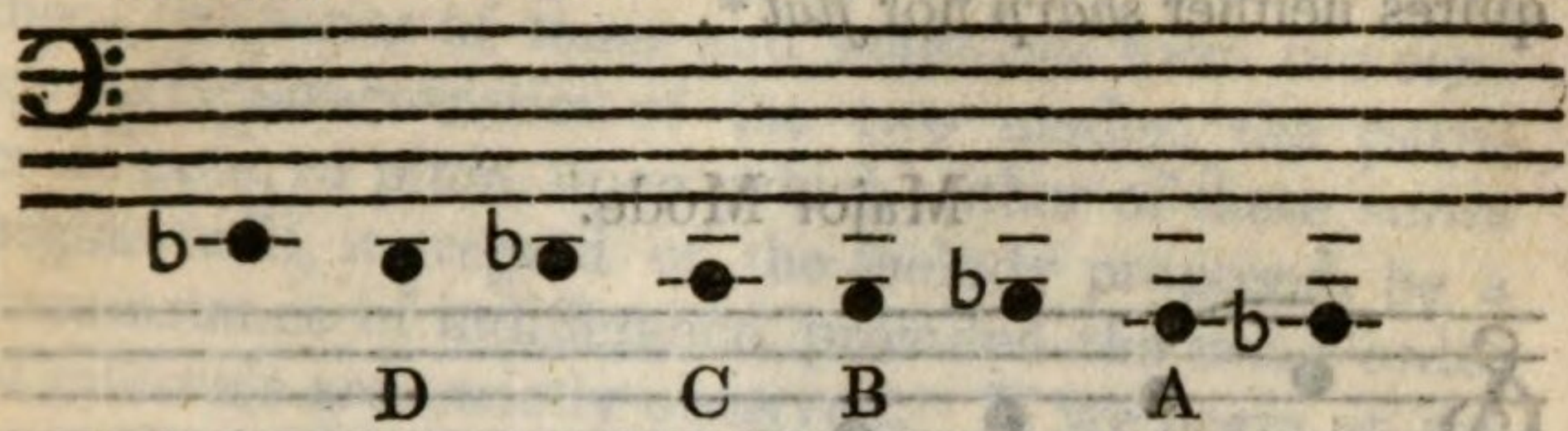

A Flat. G Flat. E Flat. D Flat.
G F E D C

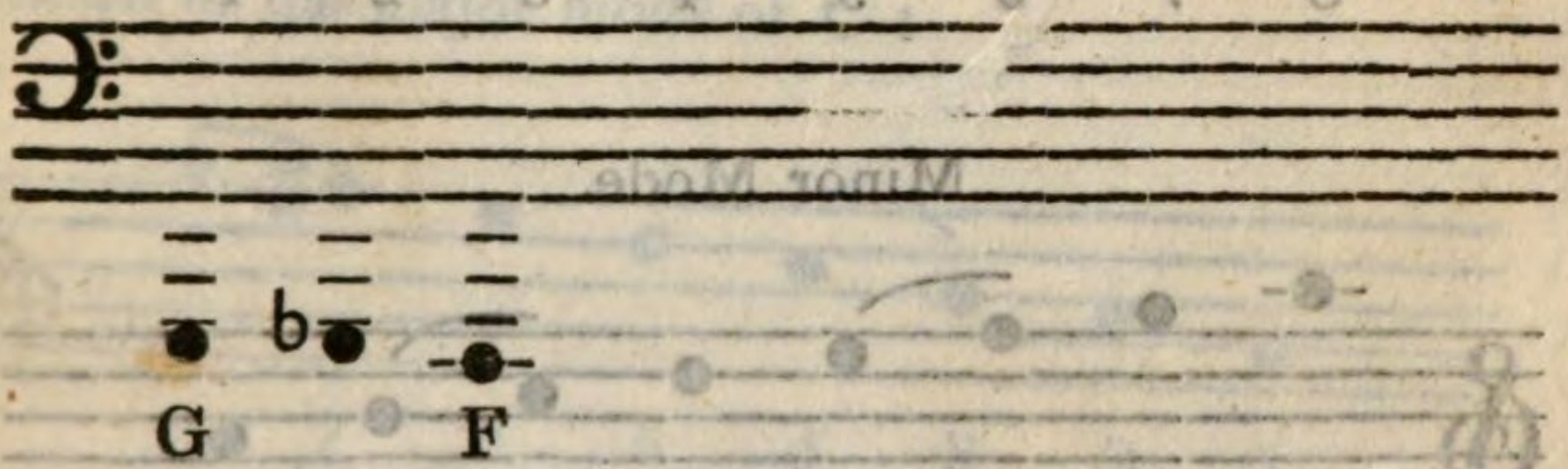

B Flat. A Flat. G Flat.
B A G F E


E Flat. D Flat. B Flat.
D C C B A


A Flat. G Flat. E Flat. D Flat.
G F E D C


B Flat. A Flat. G Flat.
B A G F E

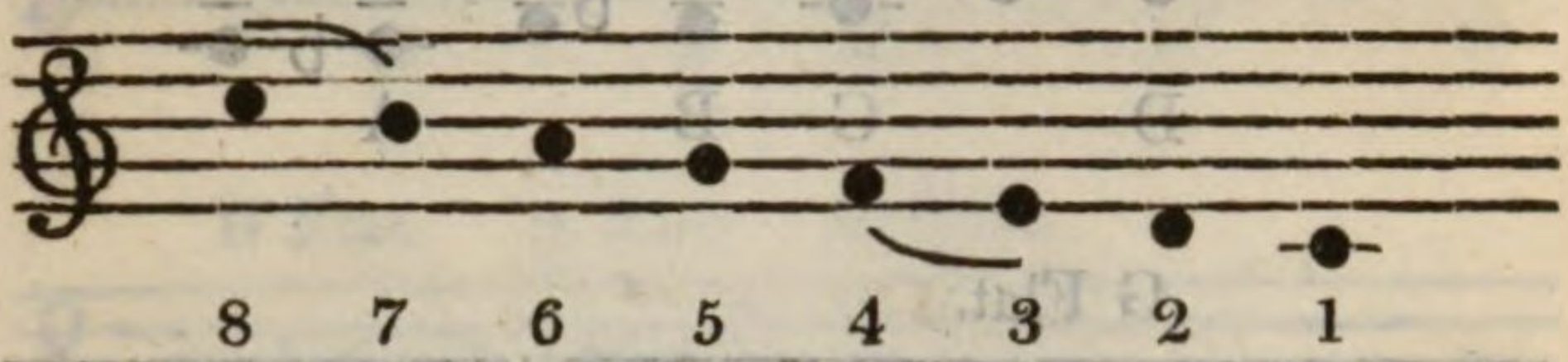




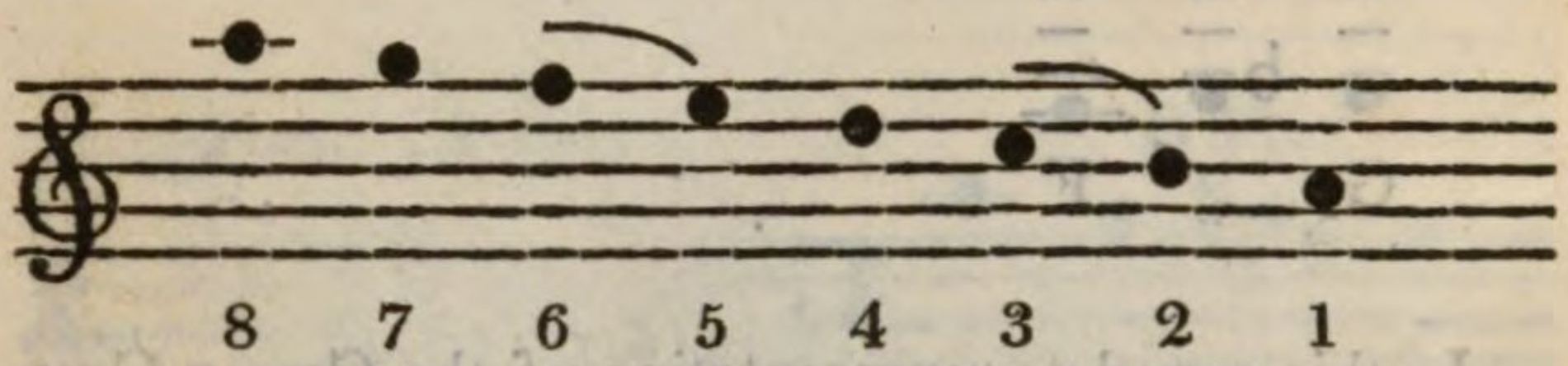
In this complete representation of the GREAT COMPASS, the divisions of the whole tones are first given, as *sharps*, and secondly, as *flats*; and though, in strictness of tuning, the *sharp* of any natural note is not so acute as the *flat* of the natural note next above it, common calculation considers such sharp and flat as one and the same sound; and, indeed, in all *keyed* instruments, they are necessarily so; one key serving for the expression of both. Since, then, the GREAT COMPASS is regarded as consisting of semitonic intervals, and the proportion and order of the intervals of the two diatonic modes are prescribed; that is, are prescribed arrangements of tones and semitones, for the formation of either of these modes, it will be a circumstance of indifference, at what pitch we take the key-note. To render this more manifest, we will view these modes in their *natural* keys—C and A;

called *natural* keys, because their construction requires neither *sharp* nor *flat* *.

Major Mode.



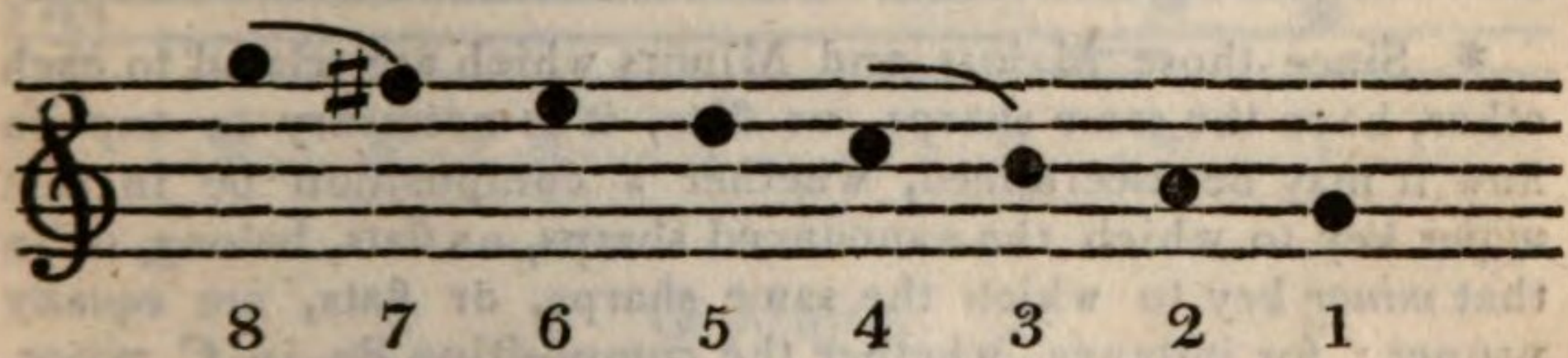
Minor Mode.



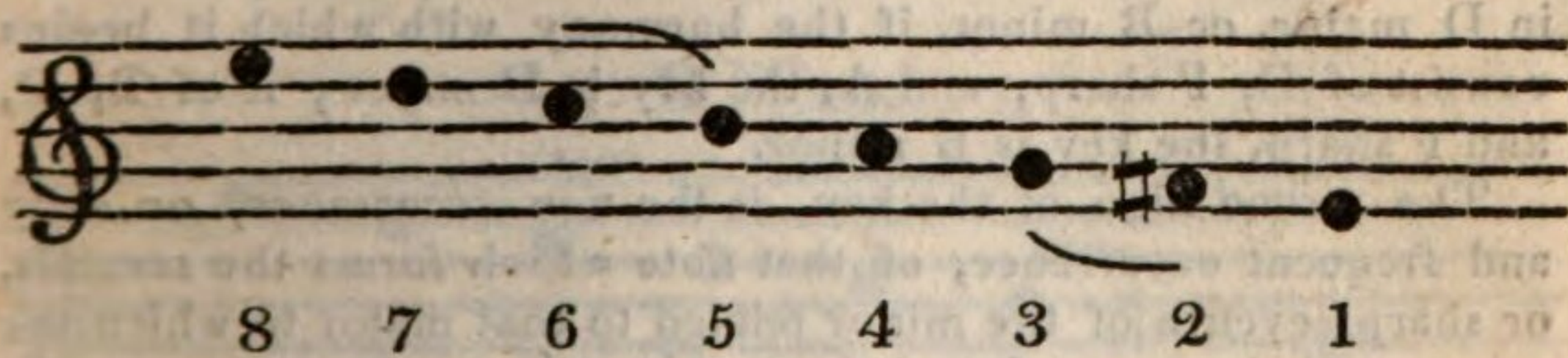
In the first of these octaves, all the intervals are whole tones, except those of the eighth and seventh, and fourth and third, distinguished by circumflexes; the order of tones and semitones proper to, and constituting, the *major mode*: in the second, all the intervals are whole tones, except those of the sixth and fifth, and third and second, also distinguished by circumflexes; the order of tones and semitones proper

* The *natural* keys were originally so called, in contradistinction to the *sharps* and *flats*, because the latter were secondary, and more artificial contrivances, introduced for the purposes of acquiring new keys in the same modes, and of exercising the art of modulation, or passing, in the same composition, from one key to another.

to, and constituting, the *minor mode.* Since, then, these two series of tones and semitones form the constituent characteristics of the two modes, the particular note, or pitch, upon which either of these series begins, will, in regard of the melody proposed, be a circumstance of indifference, provided the same order of intervals are strictly observed. If we begin at the note G, instead of C, and sharpen F, as in the following example, we shall have the major mode of G, instead of the major mode of C :



and if we begin at the note E, instead of the note A, and sharpen F, we shall have the minor mode of E, instead of the minor mode of A.



The half tones, in the first of the above two examples, being between the eighth and seventh, and the fourth and third, while all the other intervals are whole tones, the series is the same as that of the major mode of C ; and the half tones in the latter example being between the sixth and fifth, and the third and second, while all the other intervals are whole tones, the series is the same as that of the minor mode of A : and, by

consequence, the first of these series is only a transposition of the series of the major mode of C; and the second, but a transposition of the series of the minor mode of A.

This being understood, the rule for constructing the two modes in any of the keys, that is, at any pitch, or in any octave, will be obvious; viz. to preserve the proper proportion and order of intervals, according to the following examples* :

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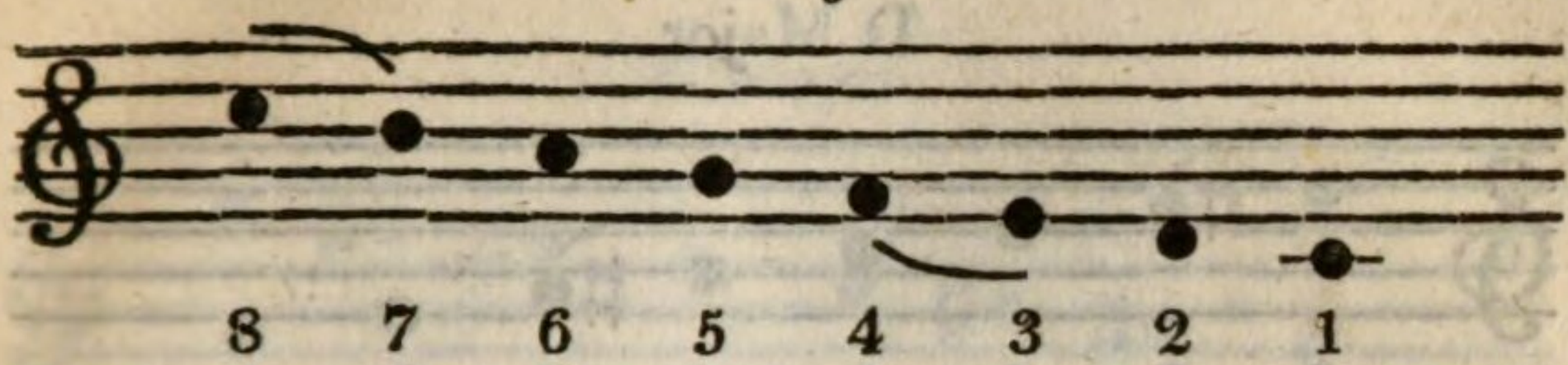
* Since those Majors and Minors which are related to each other, have the same sharps, or flats, it is necessary to explain how it may be ascertained, whether a composition be in that *major* key to which the announced sharps, or flats, belong, or in that *minor* key to which the same sharps, or flats, are equally proper: for instance, whether the composition be in C major, or A minor; D major, or B minor; B flat major, or G minor.

The *first* sign of the key in which any music is composed, is the *harmony* with which it commences. The harmony of any key consists of the *key note* combined with its *third* and *fifth*. Though, therefore, (supposing the announced sharps to be those of F and C) the piece, according to such sharps, may be either in D major, or B minor, if the harmony with which it begins consist of D, F sharp, and A, the key is D major; if of B, D, and F sharp, the key is B minor.

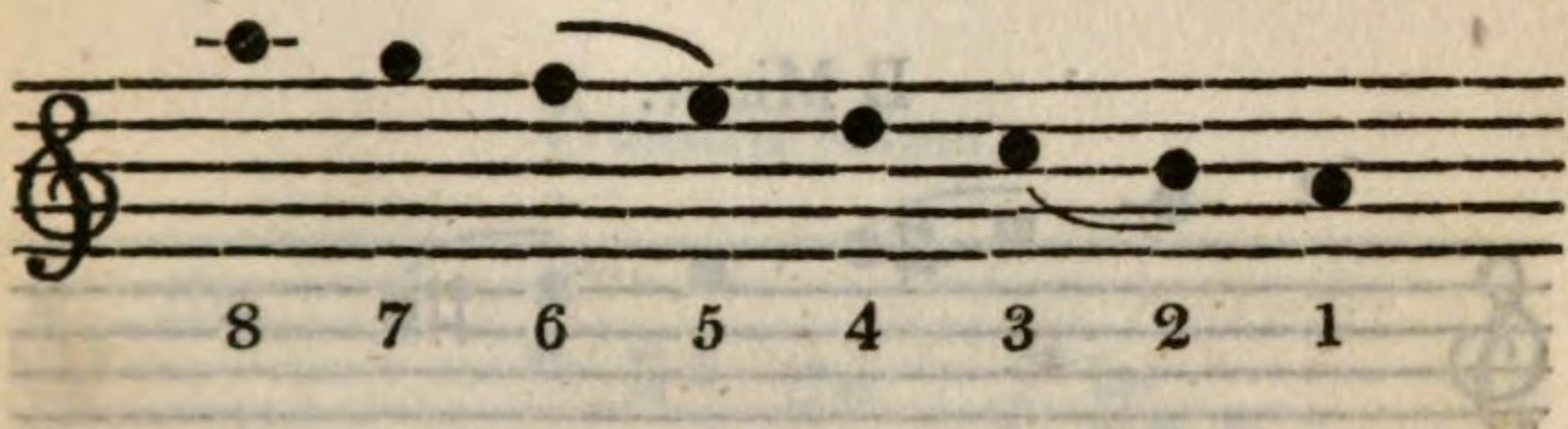
The *second* sign of the key, is the non-occurrence, or early and frequent occurrence, of that note which forms the *sensible*, or sharp seventh of the minor related to that major to which the announced sharps, or flats, belong. If that do not soon appear, either in the melody, or in the under *part*, or *parts*, of the composition, the music is in that major key to which such sharps, or flats, are proper: but if such *sensible*, or sharp seventh, be early and repeatedly introduced, the composition is in that minor key to which the same sharps, or flats, belong.

The *third* sign is the *harmony* with which the piece concludes: and this harmony is declared not only by the sounds of which it consists, but by the bass note, which in the final harmony, is always that note of which the accompanying sounds form the third and fifth.

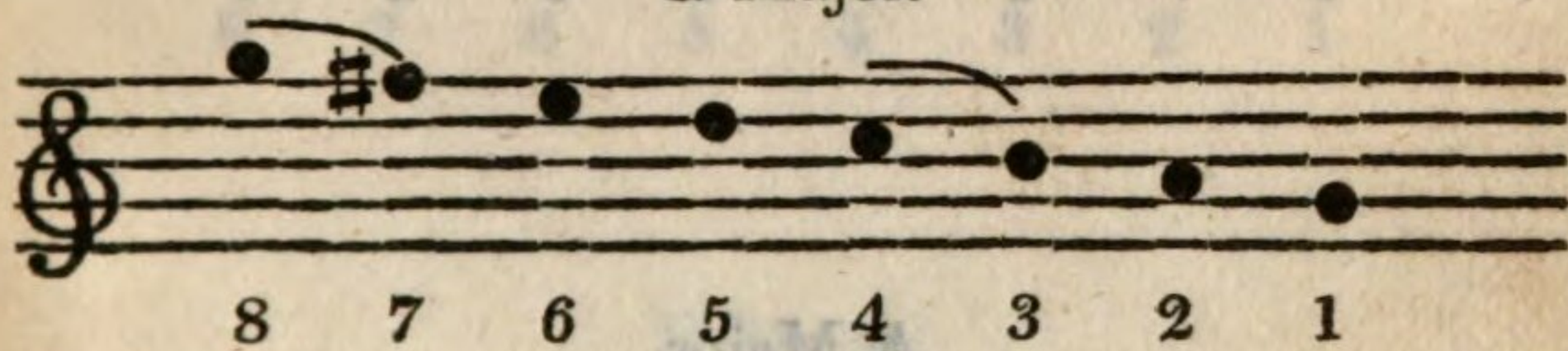
C Major.



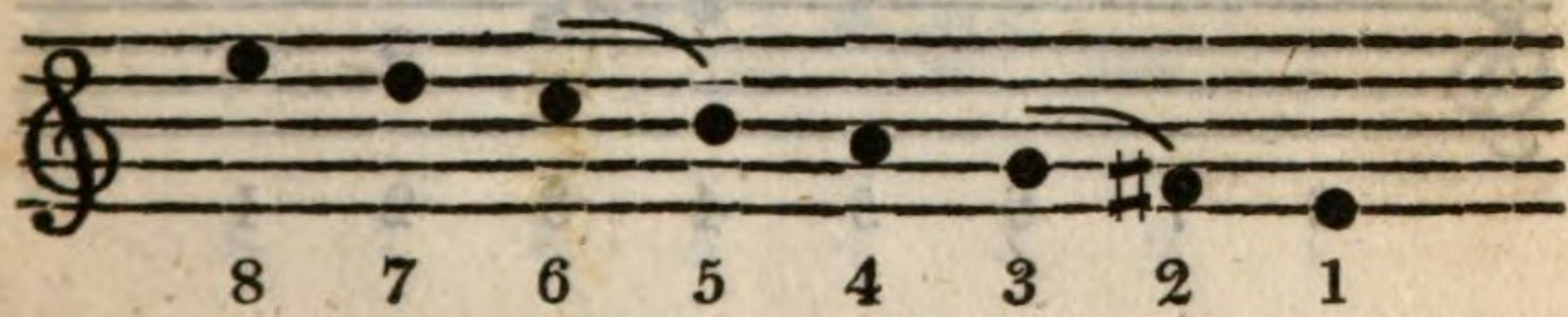
A Minor.



G Major.

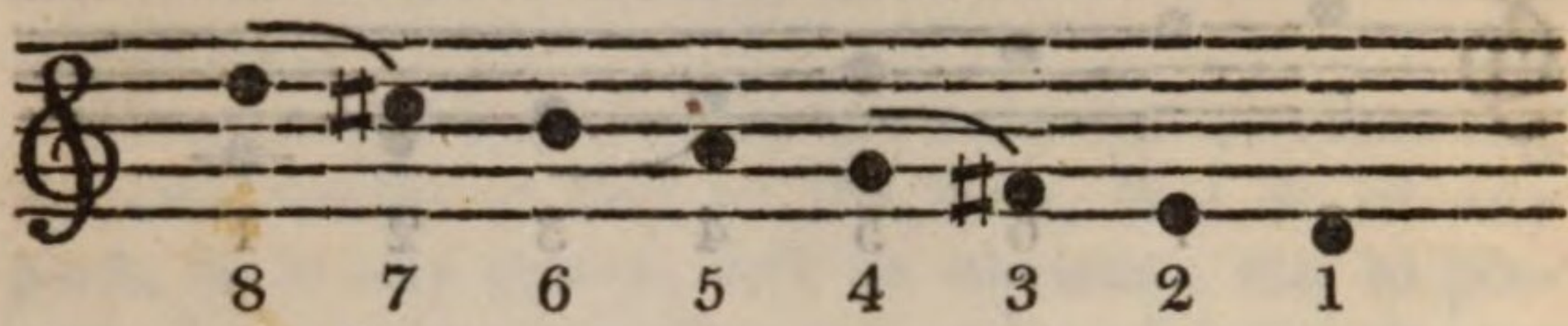


E Minor.

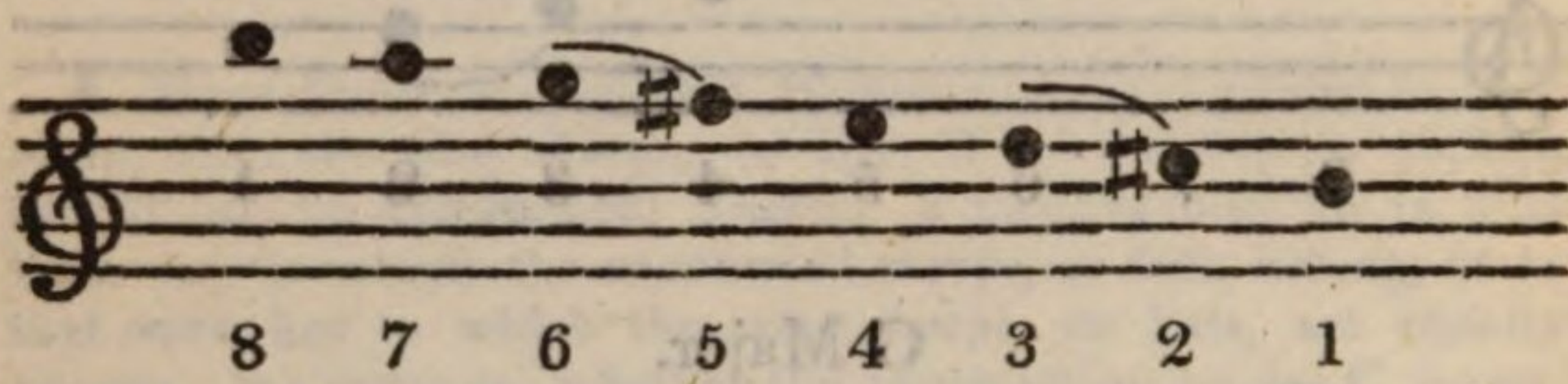


The first and third paragraphs of this explanation respecting the knowledge of the *key* in which a piece is composed, might have led to, and included, the consideration of the third, fifth, and eighth of a *key note*, as those sounds which, in combination, constitute the first elements of *Harmony ;* but that subject is necessarily reserved for the second part of this Grammar.

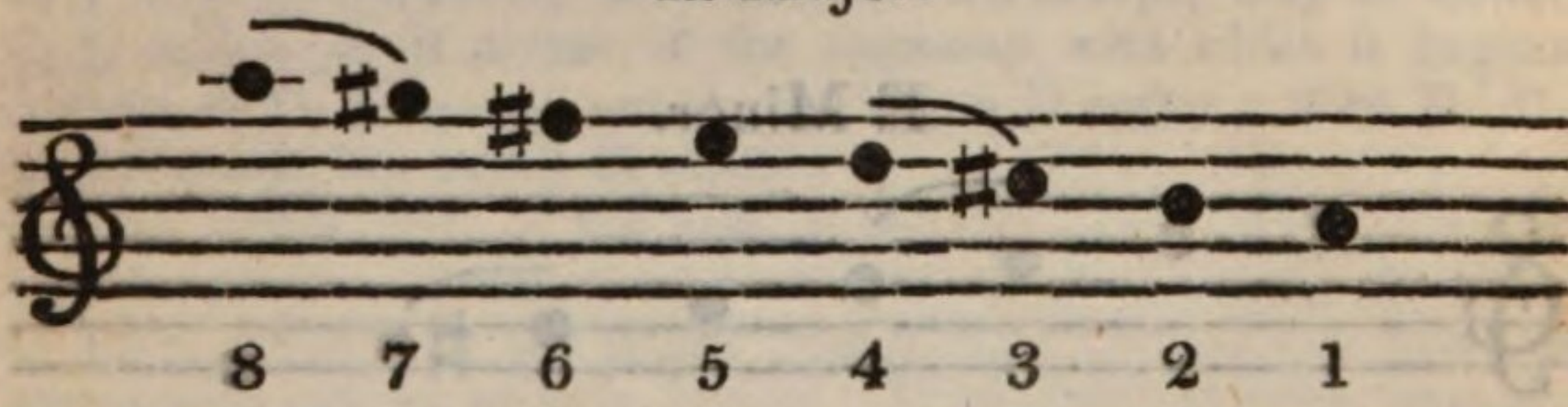
D Major.



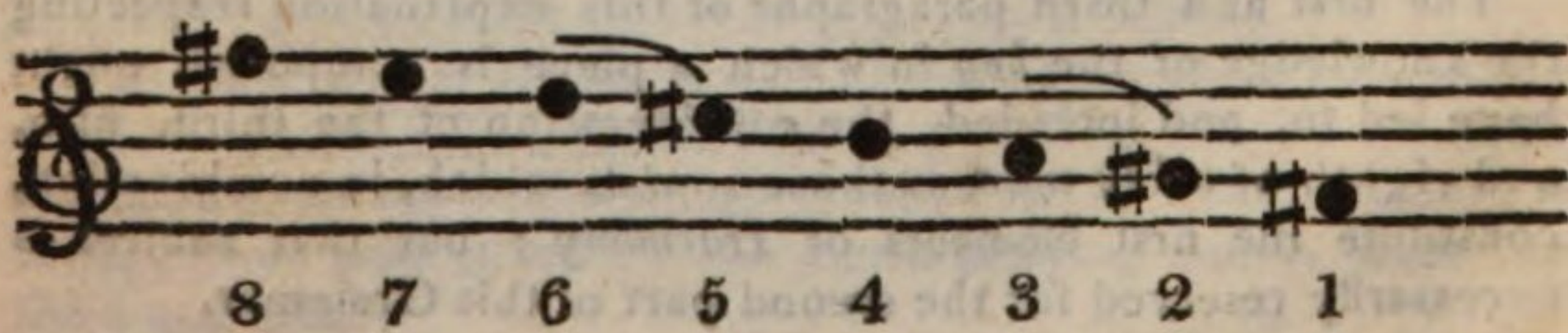
B Minor.



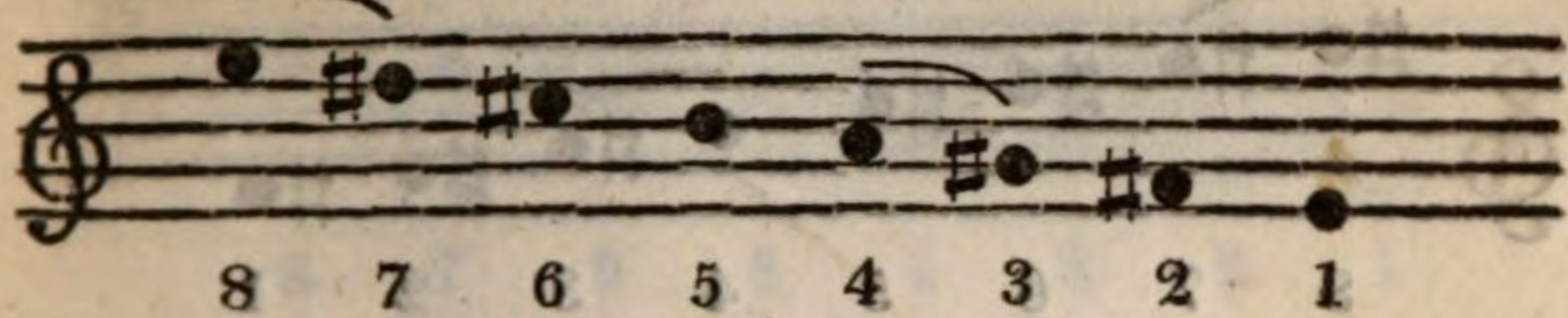
A Major.



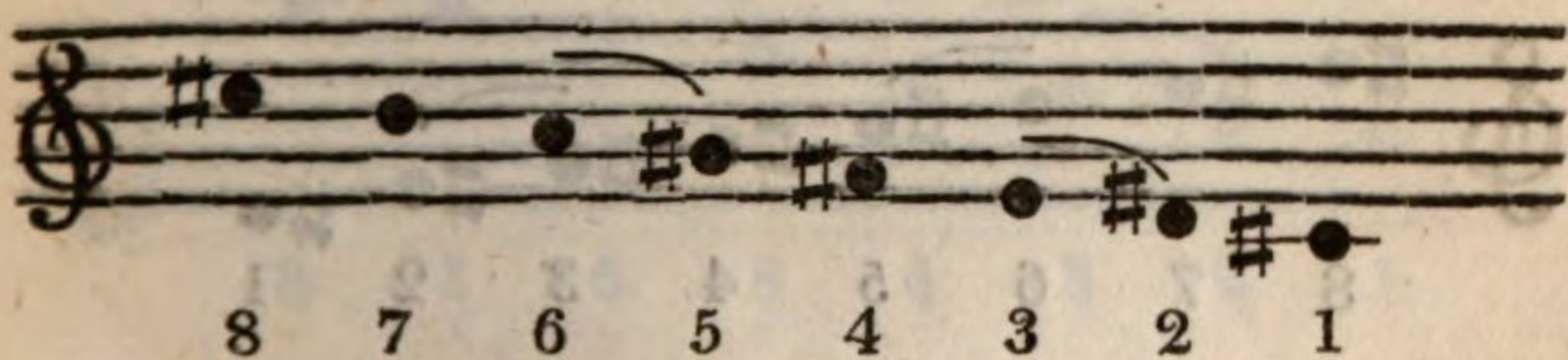
F Sharp Minor.



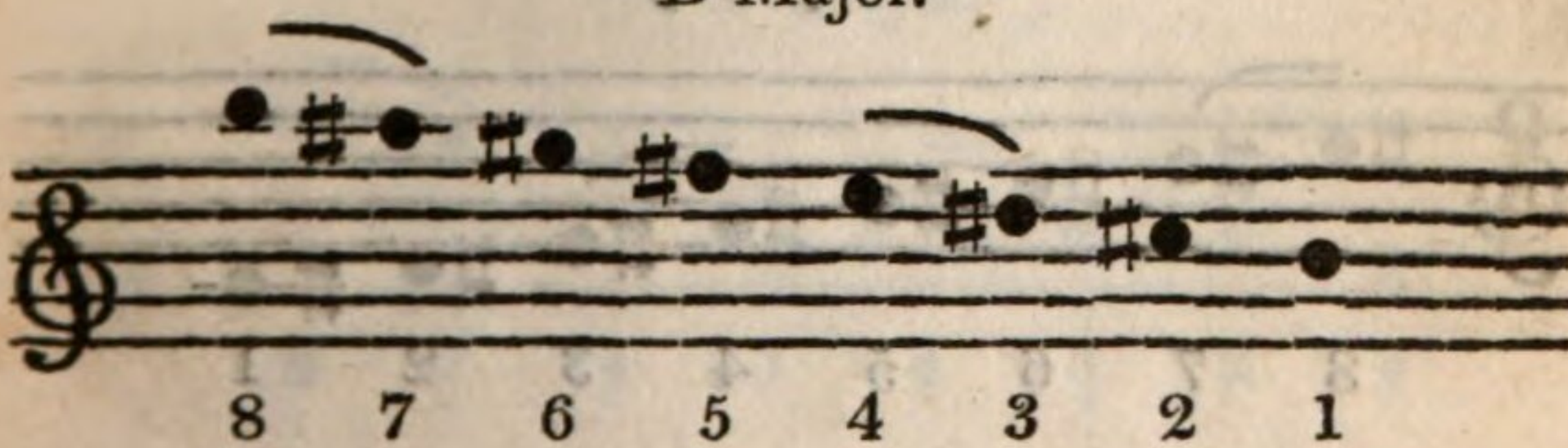
E Major.



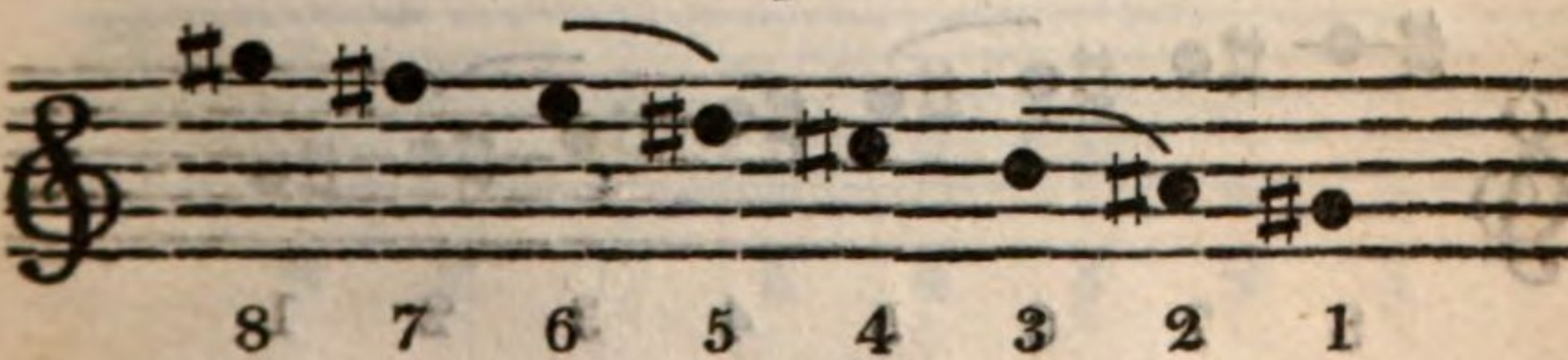
C Sharp Minor.



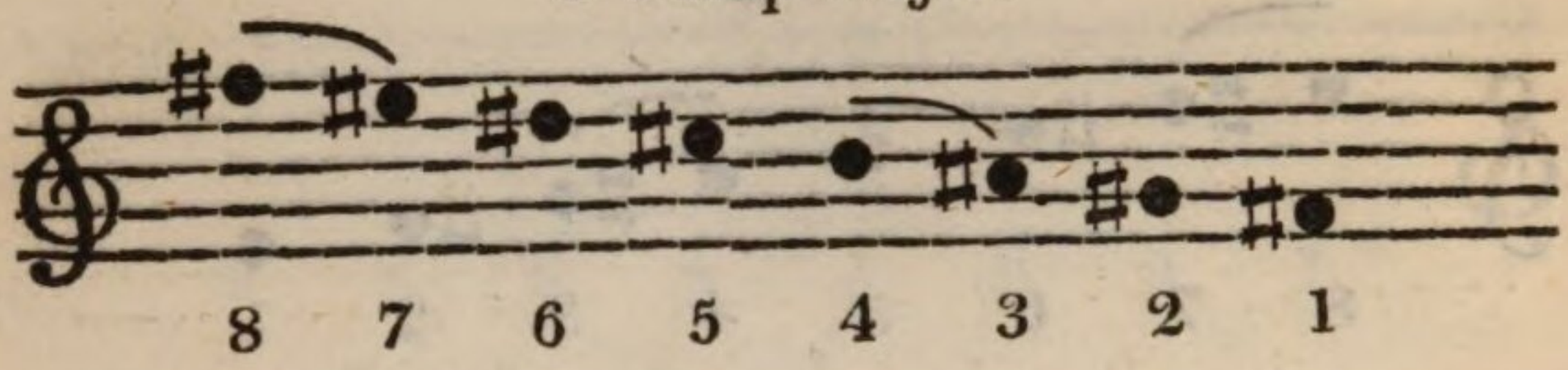
B Major.



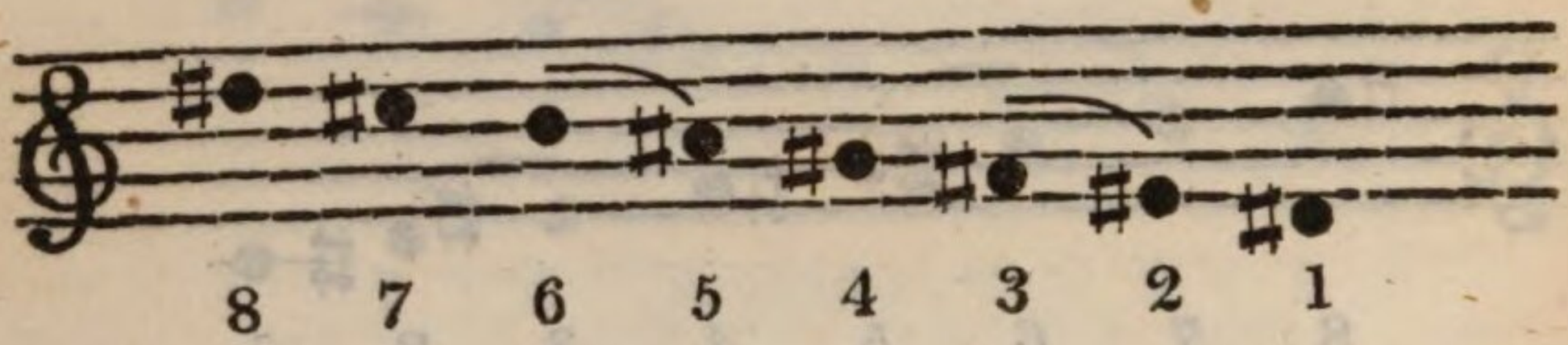
G Sharp Minor.



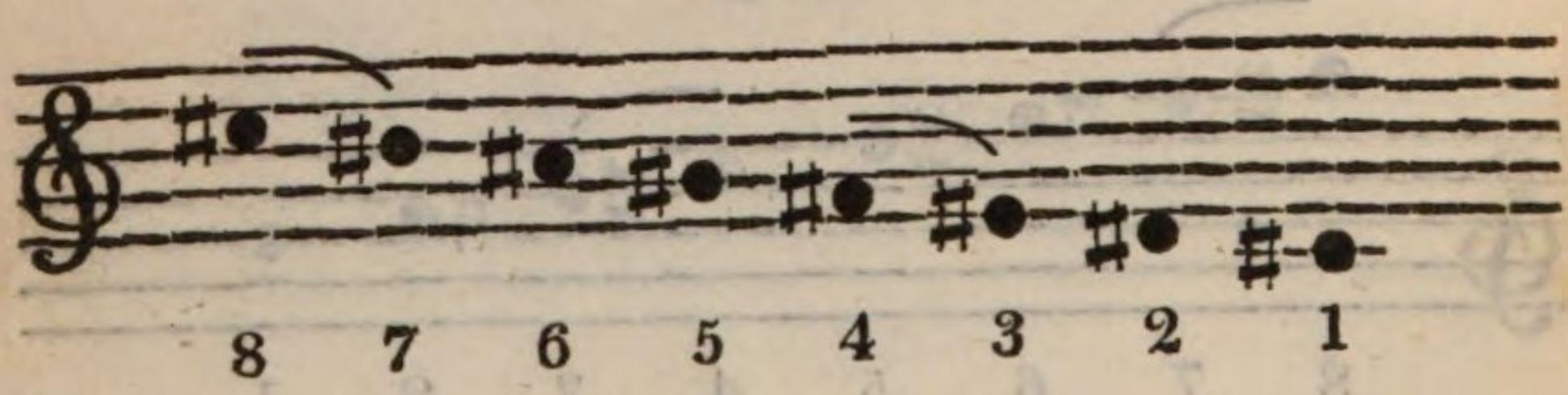
F Sharp Major.



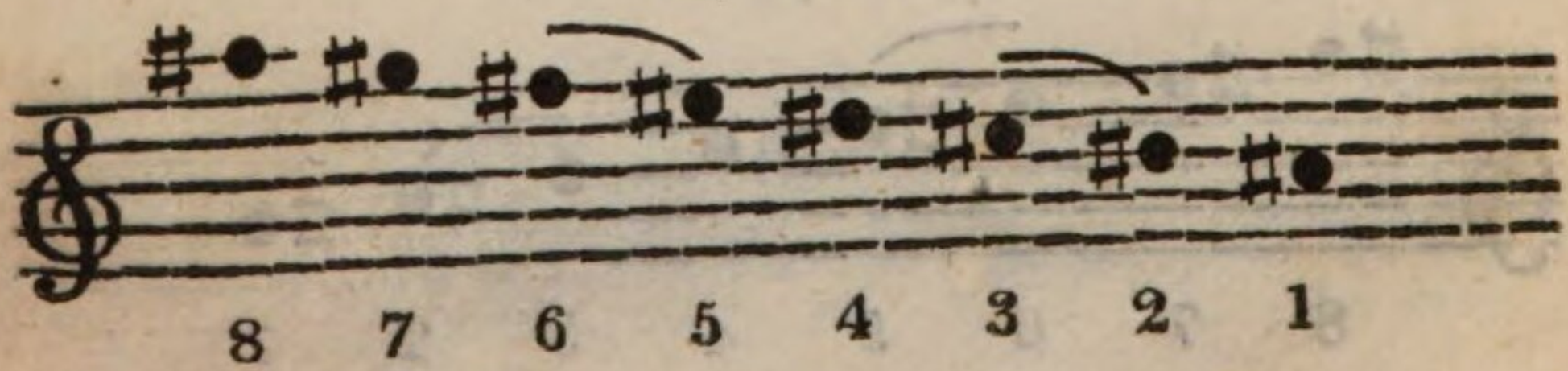
D Sharp Minor.



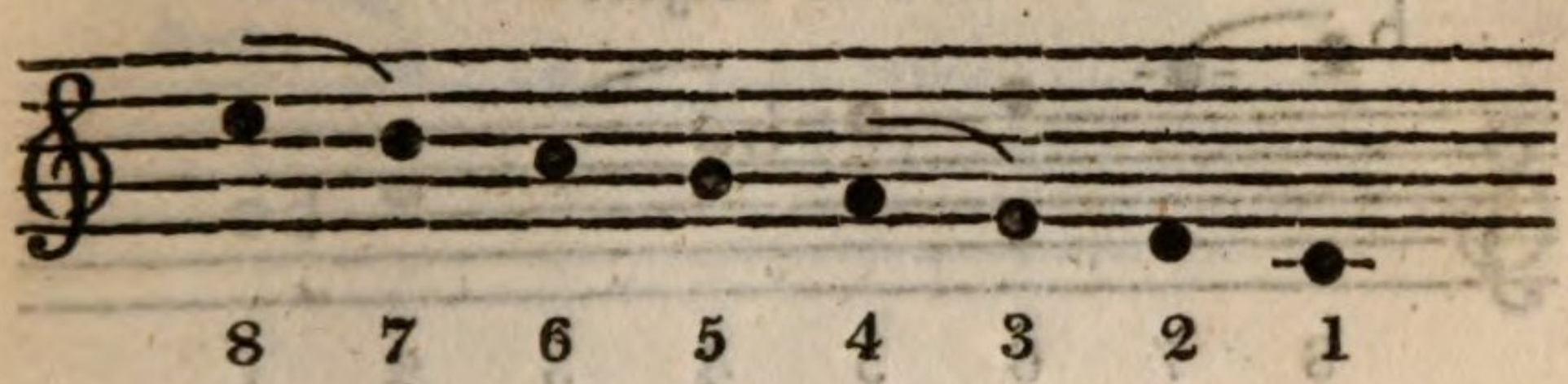
C Sharp Major.



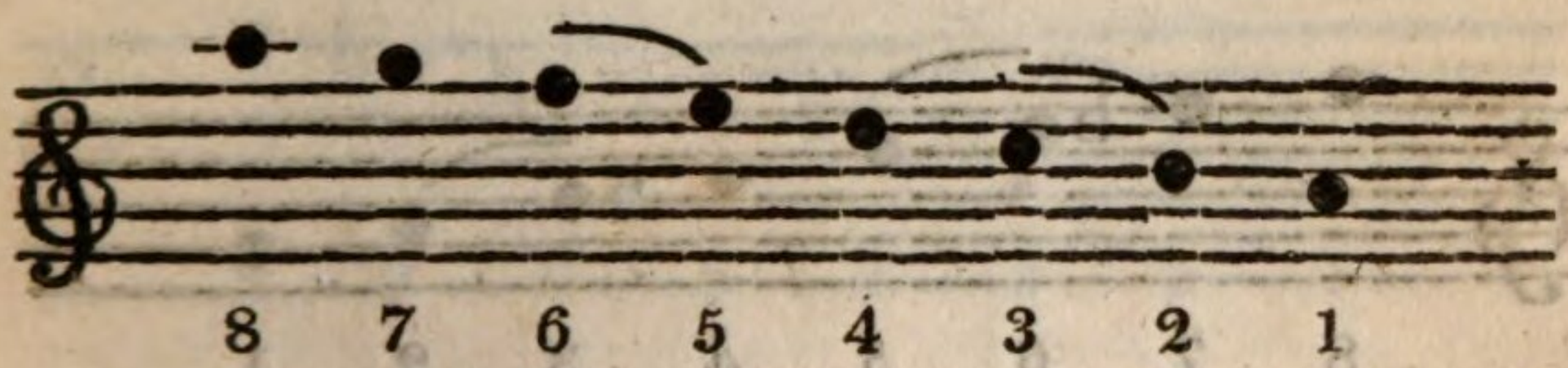
A Sharp Minor.



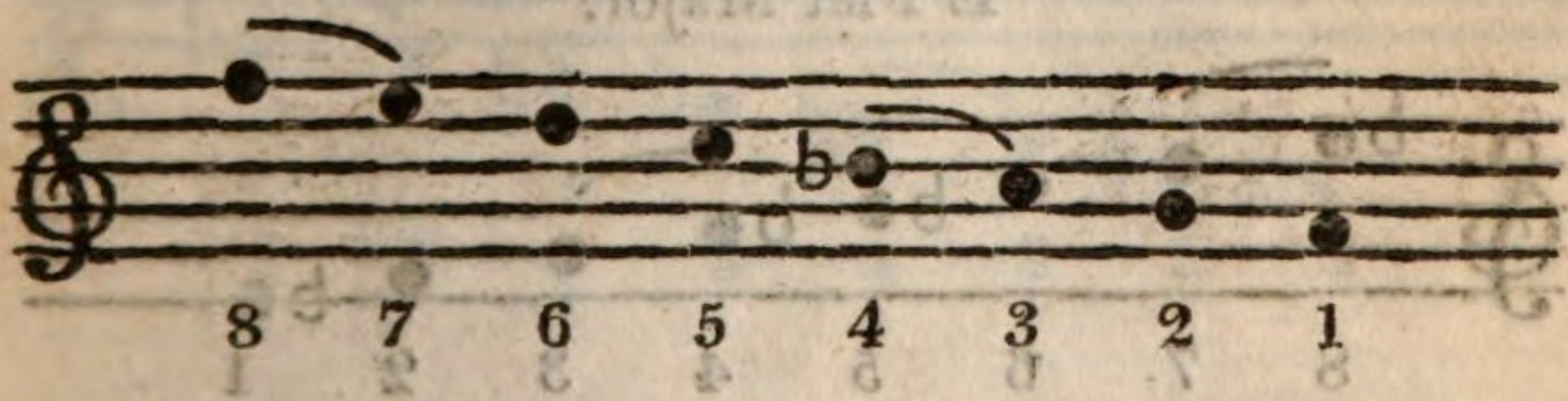
C Major.



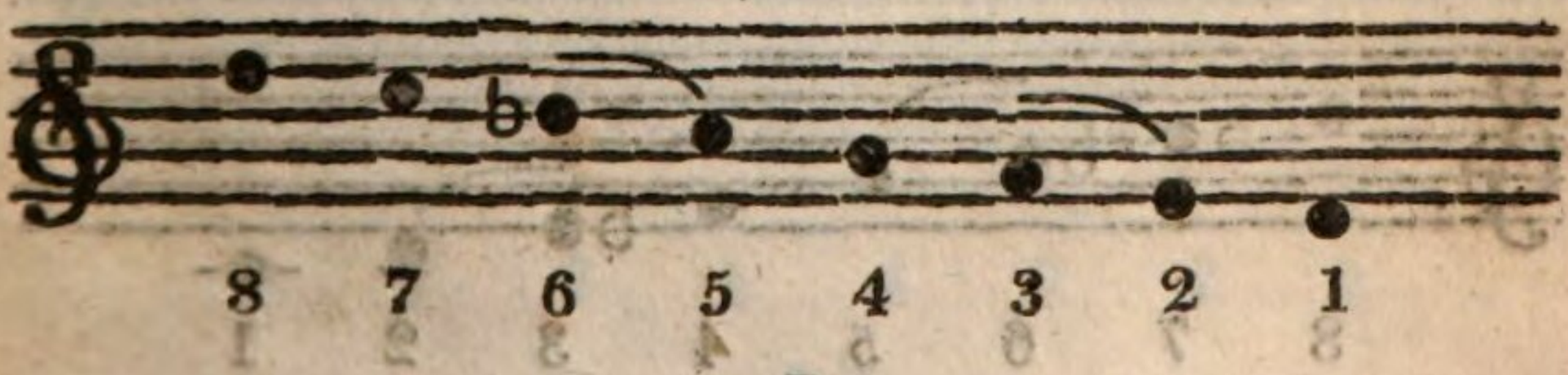
A Minor.



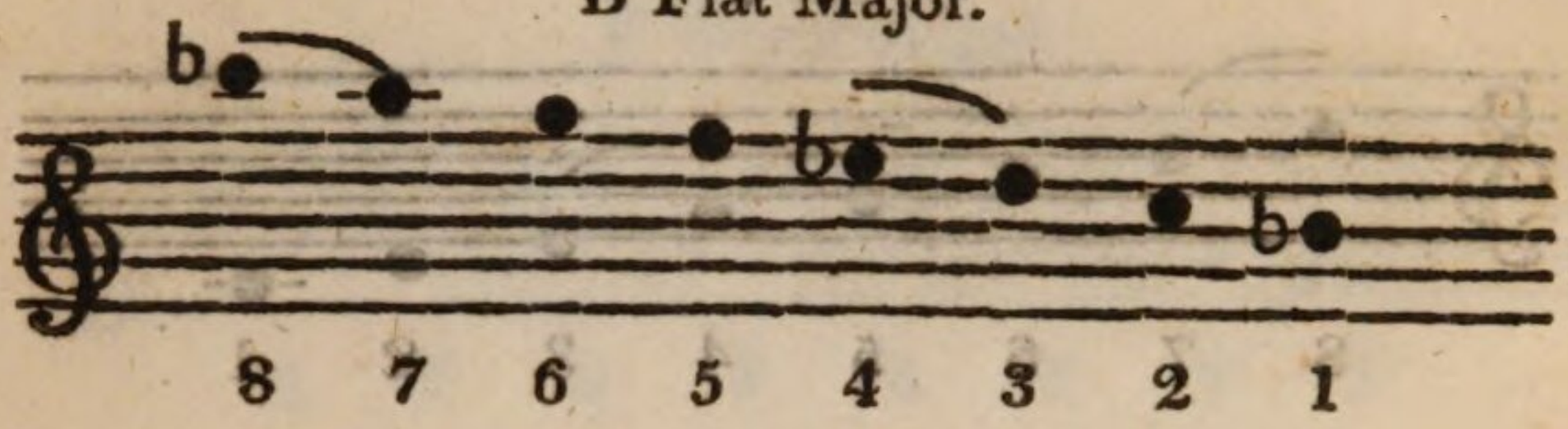
F Major.



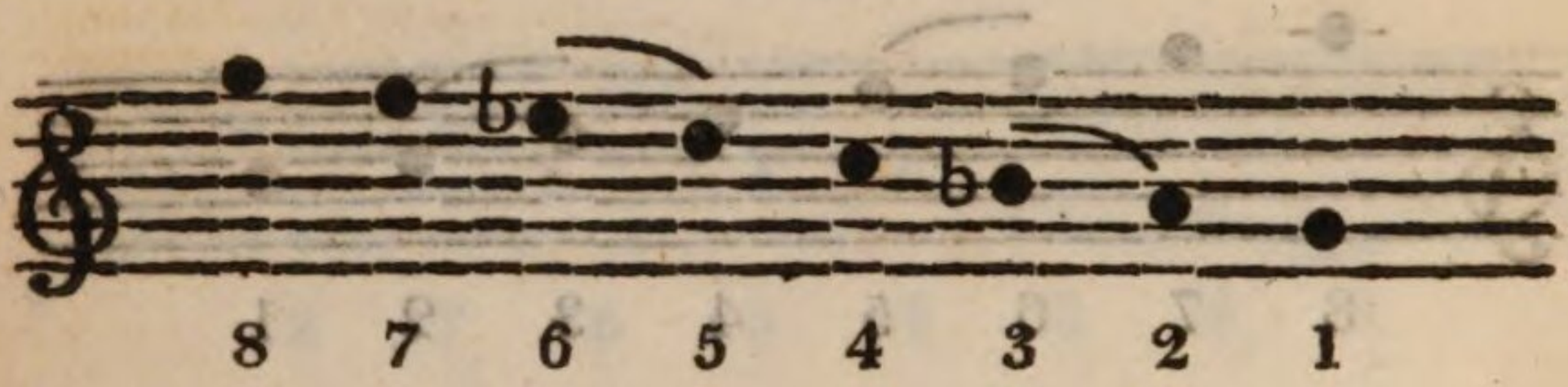
D Minor.



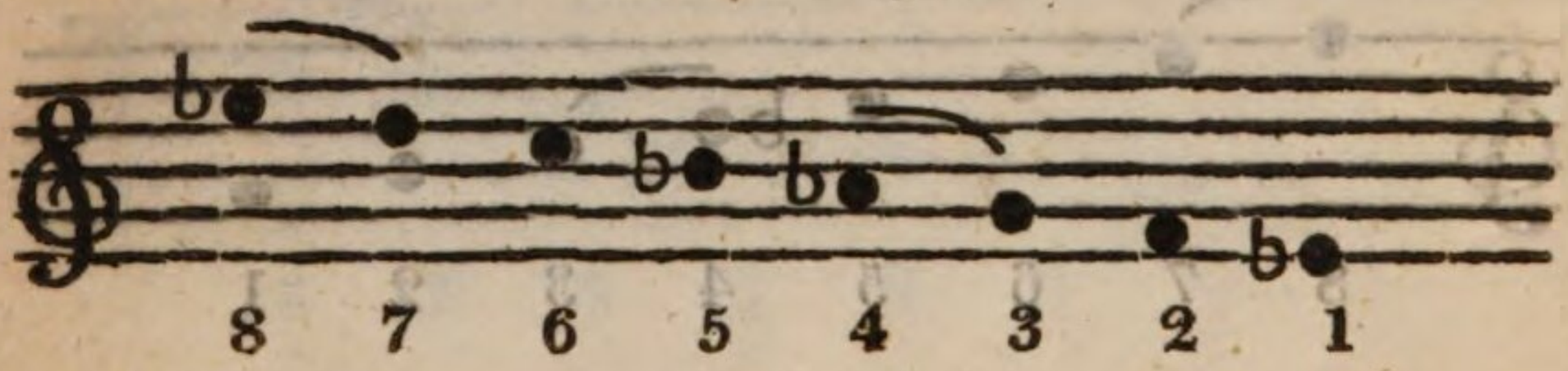
B Flat Major.



G Minor.



E Flat Major.



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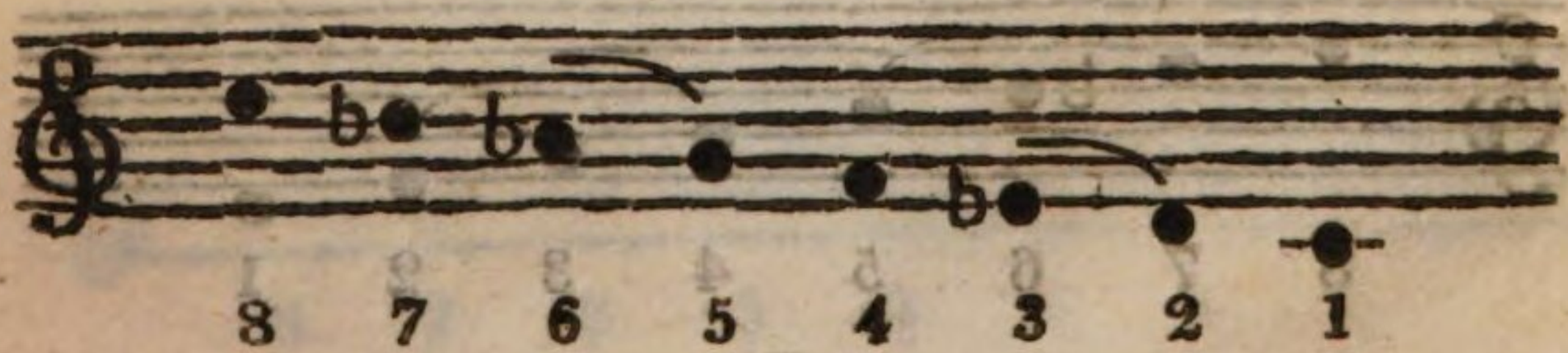
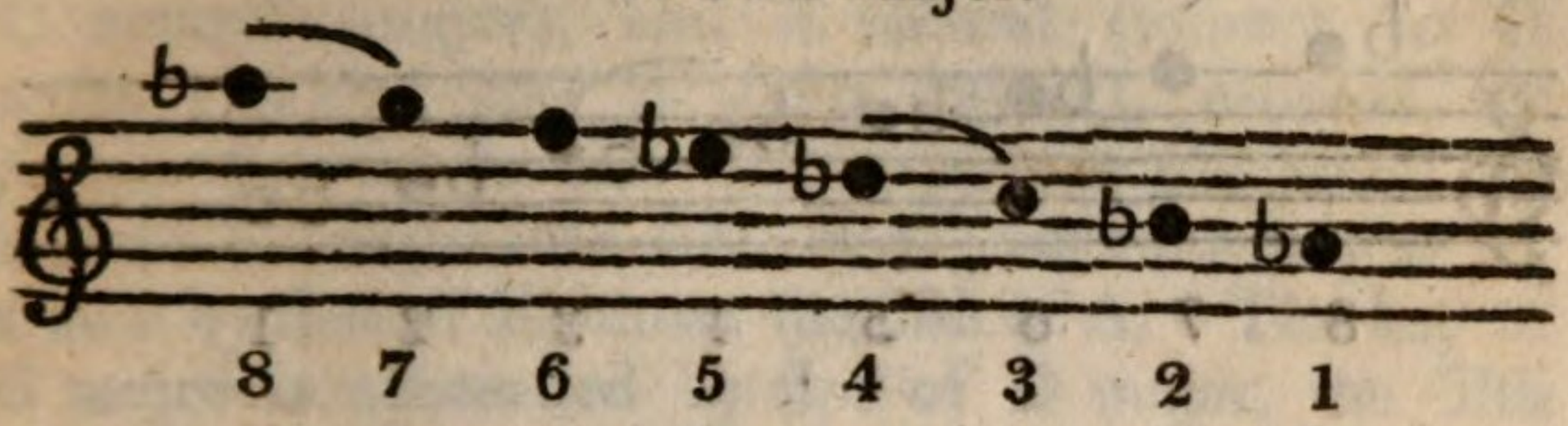
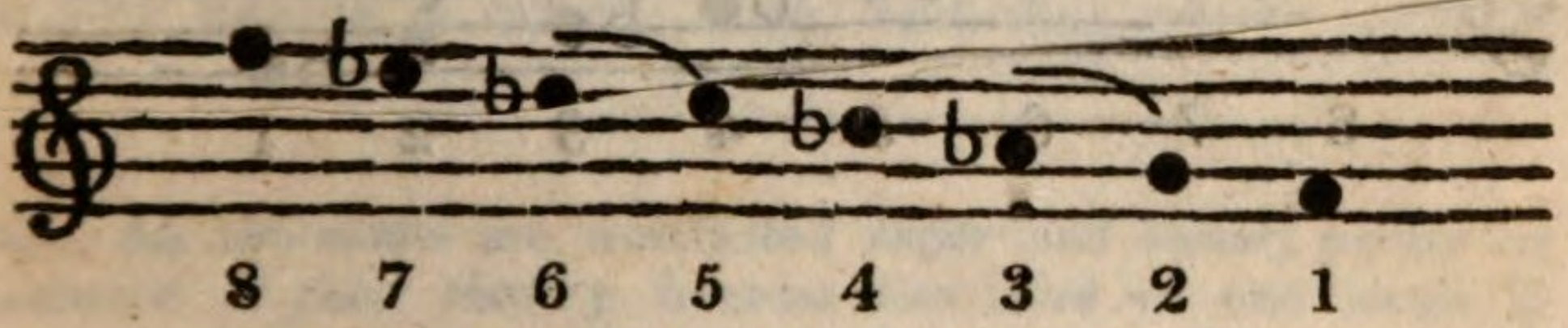


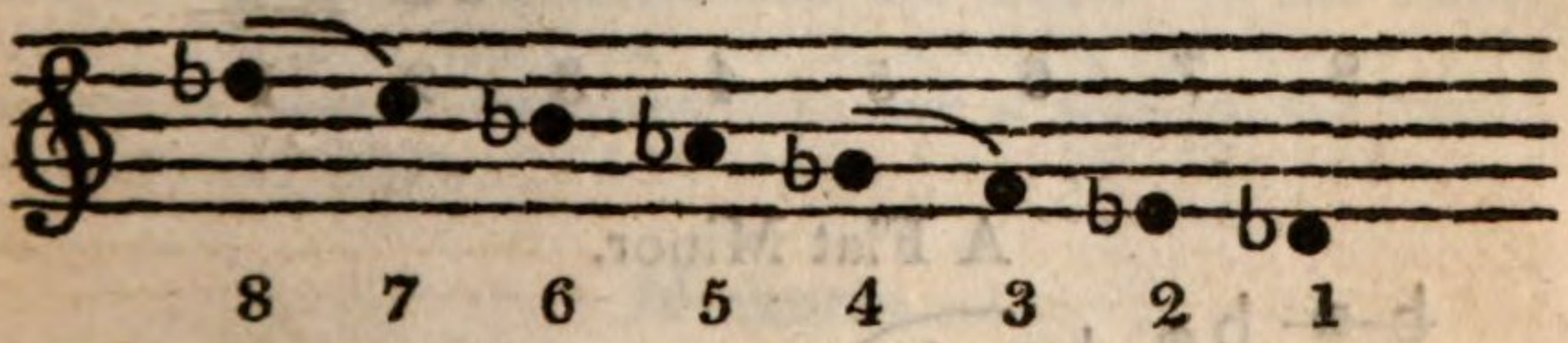
A Flat Major.



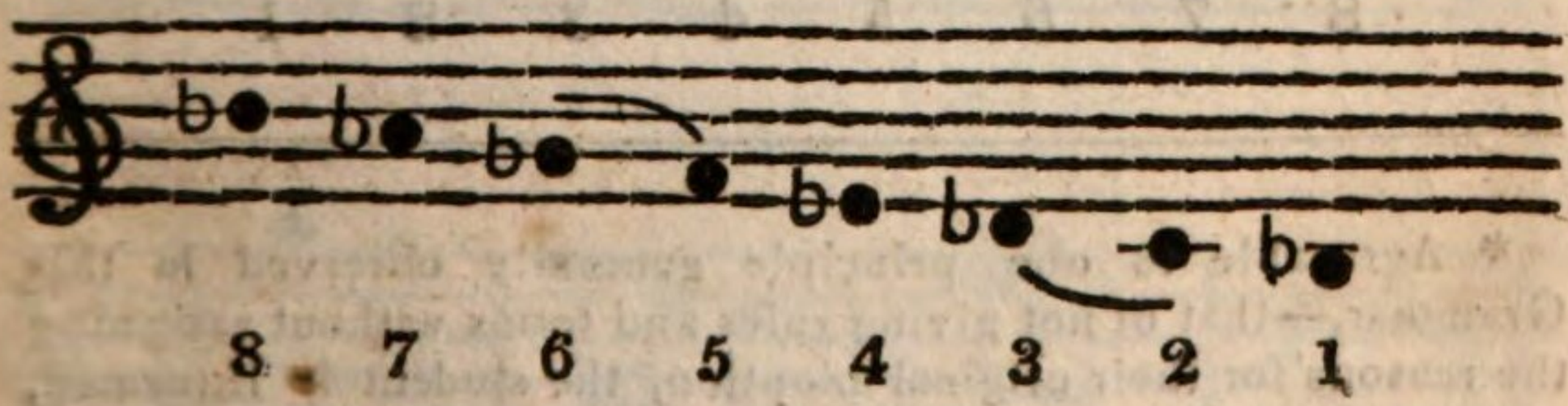
F Minor.



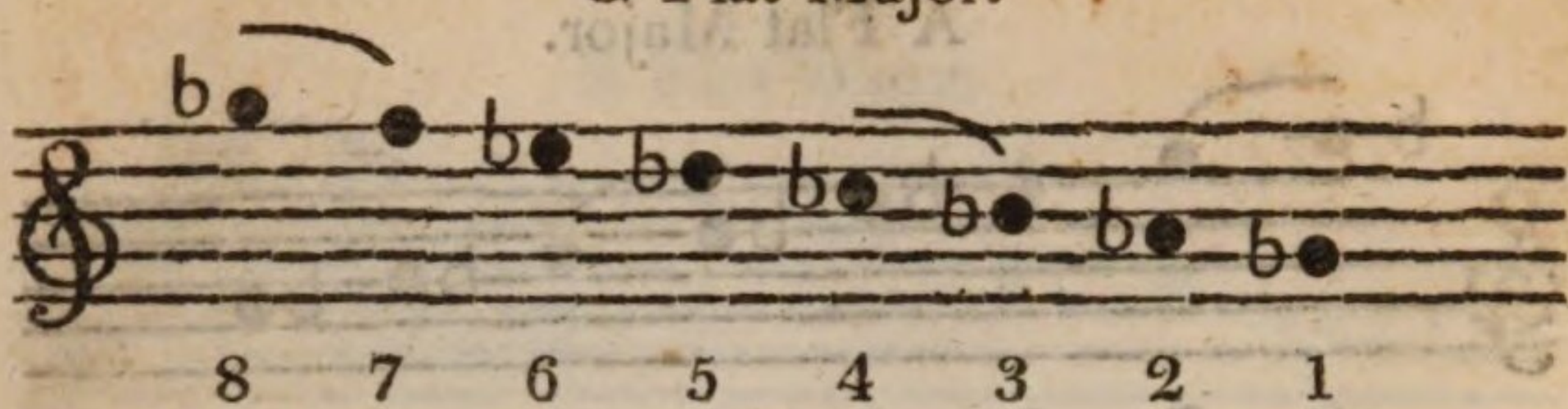
D Flat Major.



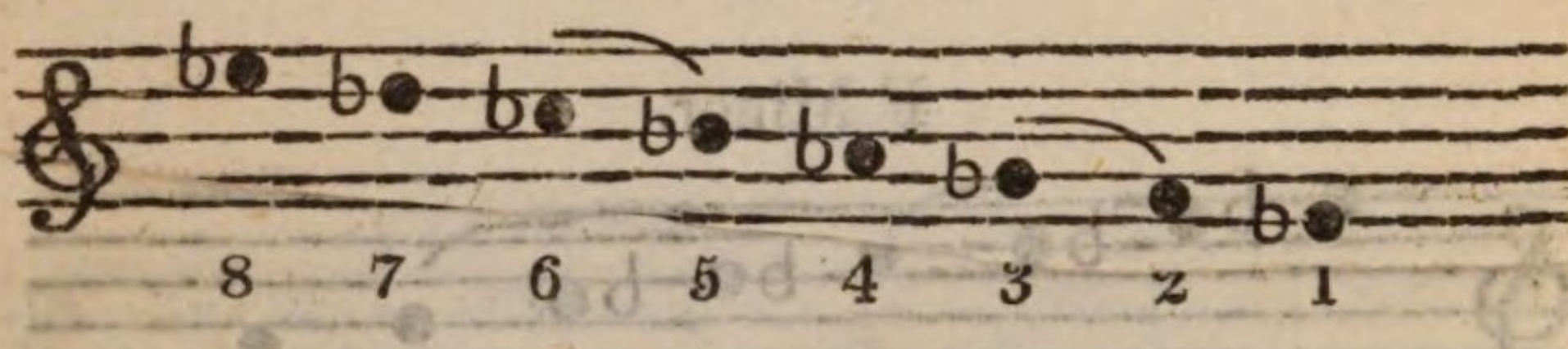
B Flat Minor.



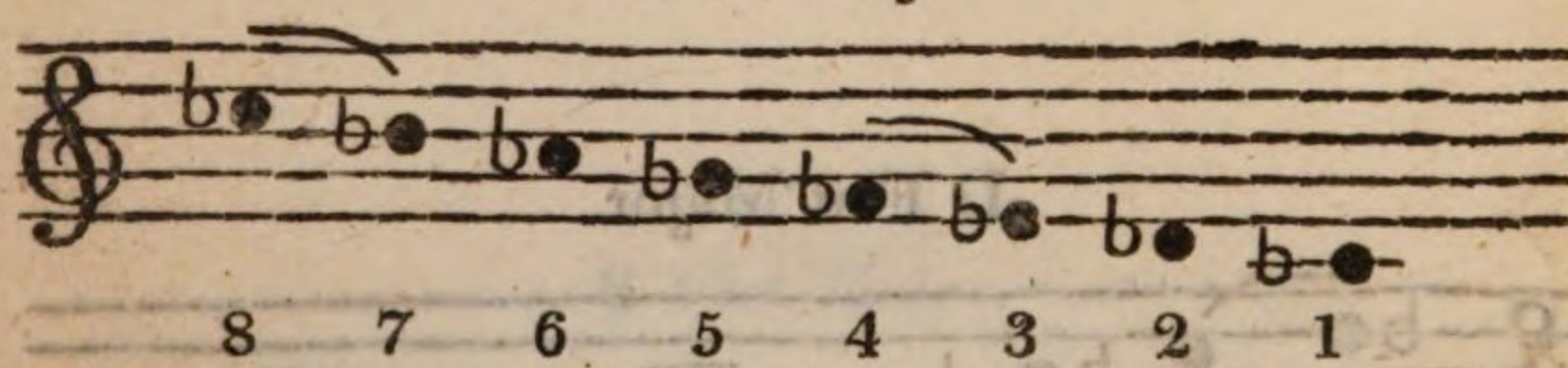
G Flat Major.



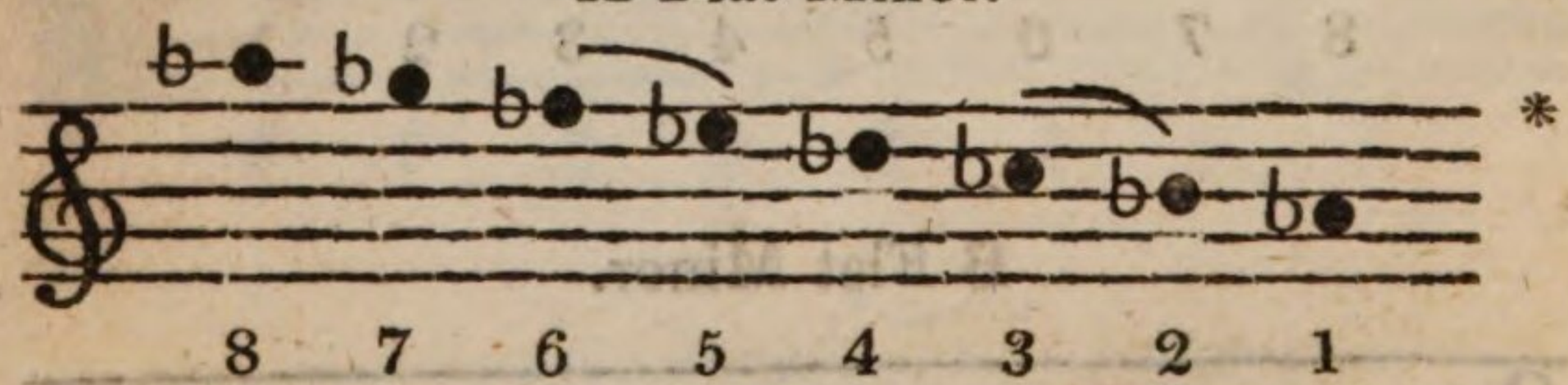
E Flat Minor.



C Flat Major.



A Flat Minor.



* Agreeable to one principle generally observed in this Grammar,—that of not giving rules and terms without assigning the reasons for their original adoption, the student is informed,

The *first* eight of these examples, extending from C natural (major), and A natural (minor), to C sharp (major), and A sharp (minor), proceed by *fifths;* that is, the key of C major is succeeded by that of G major, the fifth of C; and the key of A minor by that of E minor, the fifth of A. The key of G major is succeeded by that of D major, the fifth of G; and the key of E minor by that of B minor, the fifth of E; and so on.

Since the interval of the fourth and fifth of any major key is a whole tone, and that of the seventh

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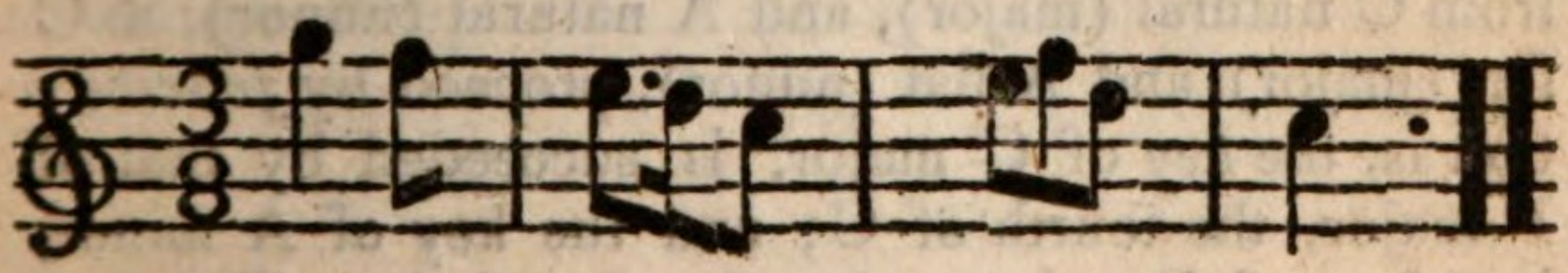
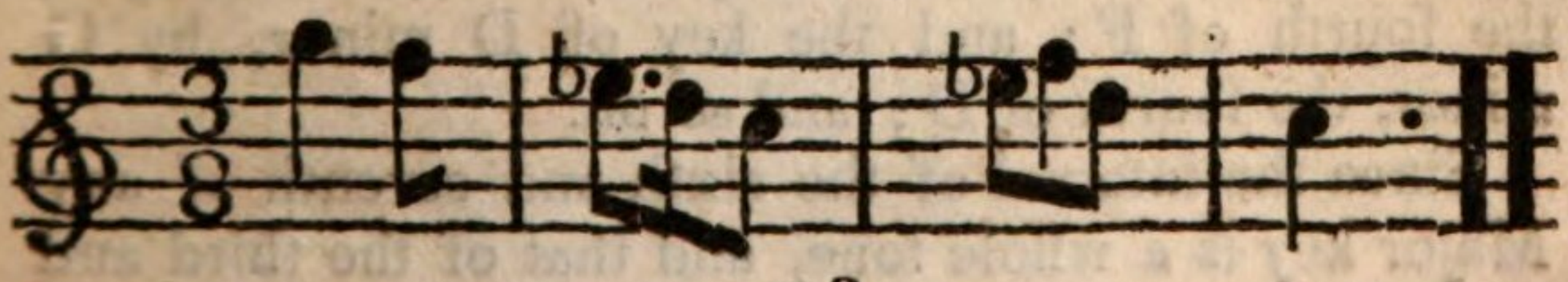
that the two *modes* are nominated *major* and *minor*, purely on account of their *thirds;* because the third of one mode is comparatively great, and the third of the other, of course, comparatively small; the one containing four semitonic intervals, and the other containing only three semitonic intervals.

It is to the difference in their *thirds* that we principally owe the characteristic distinction between the modes; the cheerful and vigorous effect of the major mode, and the plaintive and languid impression we receive from the minor. Of the reality of this difference every ear will be sensible, that listens to the following passage, first given in the key of C *major*, and then in the same key *minor*.

Moderato.



Moderato.



and eighth, half a tone; and that, if we take the fifth of any major key for a *key-note*, that sound becomes the first of the new series, the former fourth the seventh, and the former fifth the eighth, of the new series, it follows, that the whole tone between the former fourth and fifth must be reduced to a semitone, that is, that the note which, as a *fourth*, was a whole tone beneath the *fifth*, must, as a *seventh*, be only half a tone beneath the *eighth*; or, in other words, the fourth to the former *key-note* must be sharpened, in order to form the interval proper to the new seventh and eighth. So, since, in any minor key, the interval of the fifth and sixth is a semitone, and that of the first and second a whole tone; and that, if we take the fifth of any minor key for a *key-note*, that sound becomes the first of a new series, and the sixth the second of that new series, it follows, that the semitone must be augmented to a whole tone; that is, that the note which, as a *sixth*, was a semitone above the *fifth*, must, as a *second*, be a whole tone above the *first*; or, in other words, the sixth of the former *key-note* must be sharpened, in order to form the interval proper to the new first and second.

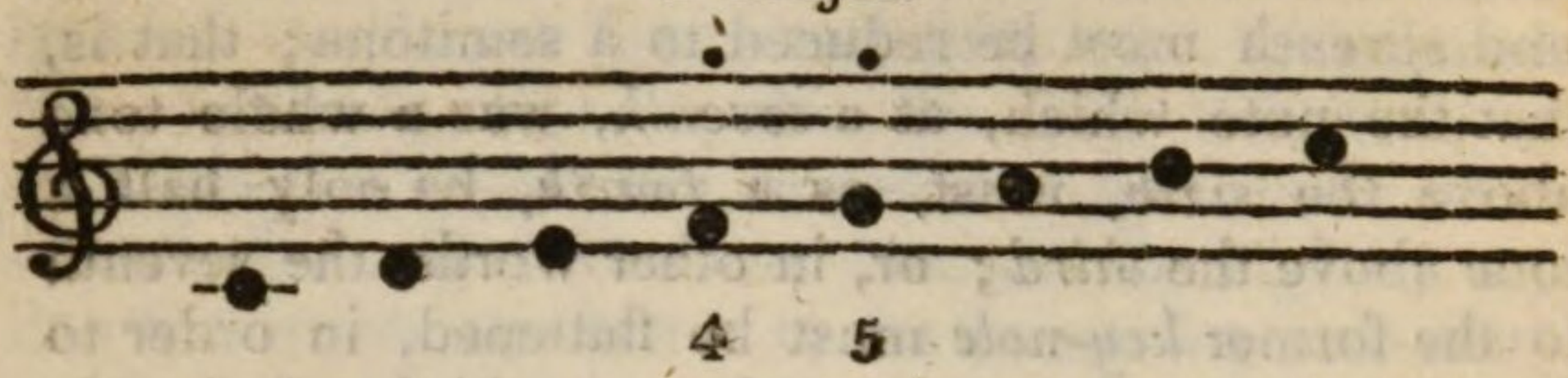
The *second* eight of these examples, extending from C natural (major), and A natural (minor), to C flat (major), and A flat (minor), proceed by *fourths*; that is, the *key* of C major, is succeeded by that of F major, the fourth of C; and the key of A minor, by that of D minor, the fourth of A. The key of F major, is succeeded by that of B flat major, the fourth of F; and the key of D minor, by G minor, the fourth of D; and so on.

Since the interval of the sixth and seventh of any Major key is a whole tone, and that of the third and

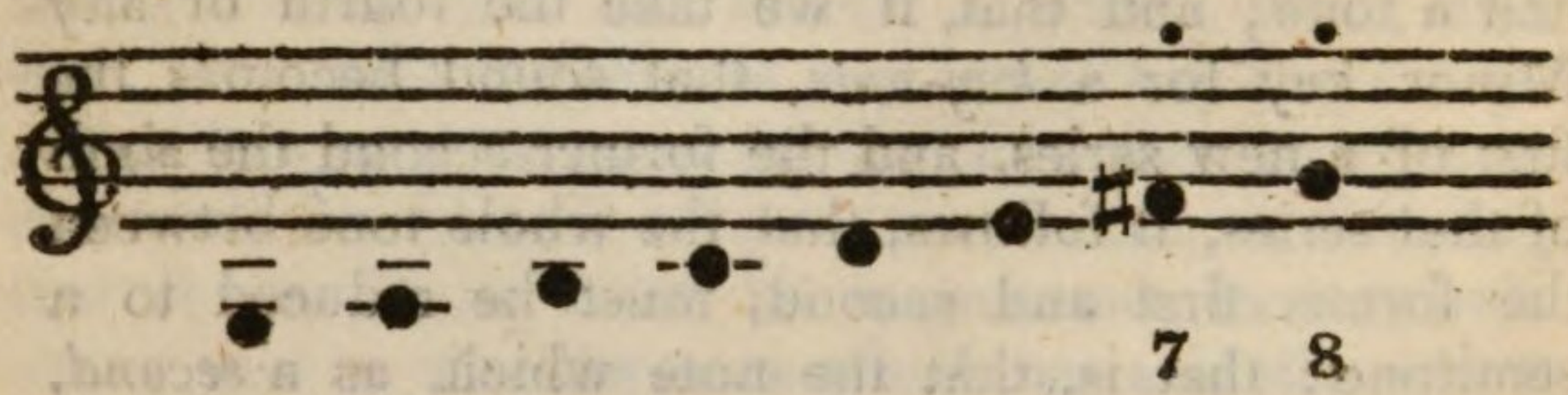
fourth a semitone; and that, if we take the fourth of any Major key for a *key-note*, that sound becomes the first of a new series, the former sixth the third, and the former seventh the fourth, of that series, it follows, that the whole tone between the former sixth and seventh must be reduced to a semitone; that is, that the note which, as a *seventh*, was a whole tone above the *sixth*, must, as a *fourth*, be only half a tone above the *third;* or, in other words, the seventh to the former *key-note* must be flattened, in order to form the interval proper to the new third and fourth. So, since, in any Minor key, the interval of the first and second is a whole tone, and the fifth and sixth half a tone; and that, if we take the fourth of any Minor key for a *key-note*, that sound becomes the first of a new series, and the former second the sixth of that series, it follows, that the whole tone between the former first and second, must be reduced to a semitone; that is, that the note which, as a *second*, was a whole tone above the *first*, must, as a *sixth*, be only half a tone above the *fifth:* or, in other words, the second to the former *key-note*, must be flattened, in order to form the interval proper to the new fifth and sixth. The dots over the points in the following examples mark the sounds affected by the modulation, or change of key.

Examples.

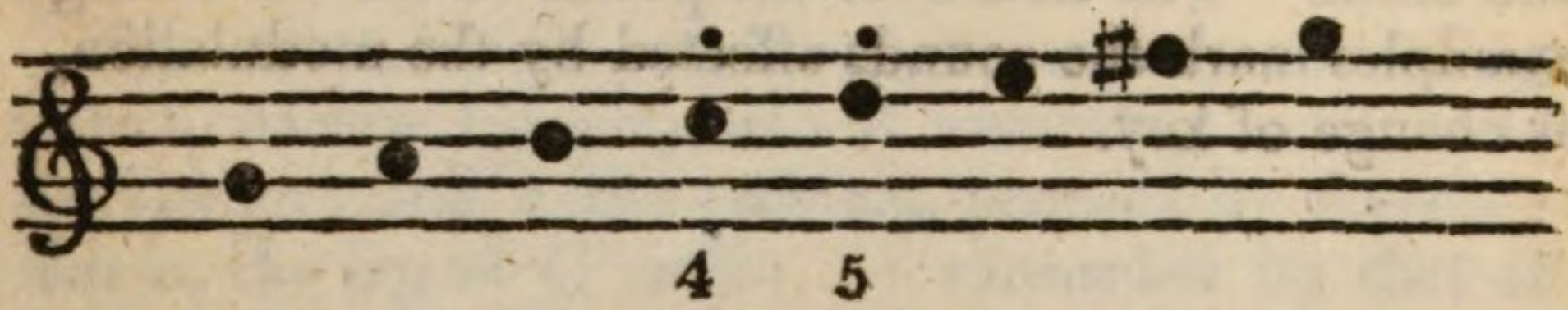
C Major.



G Major, its fifth.

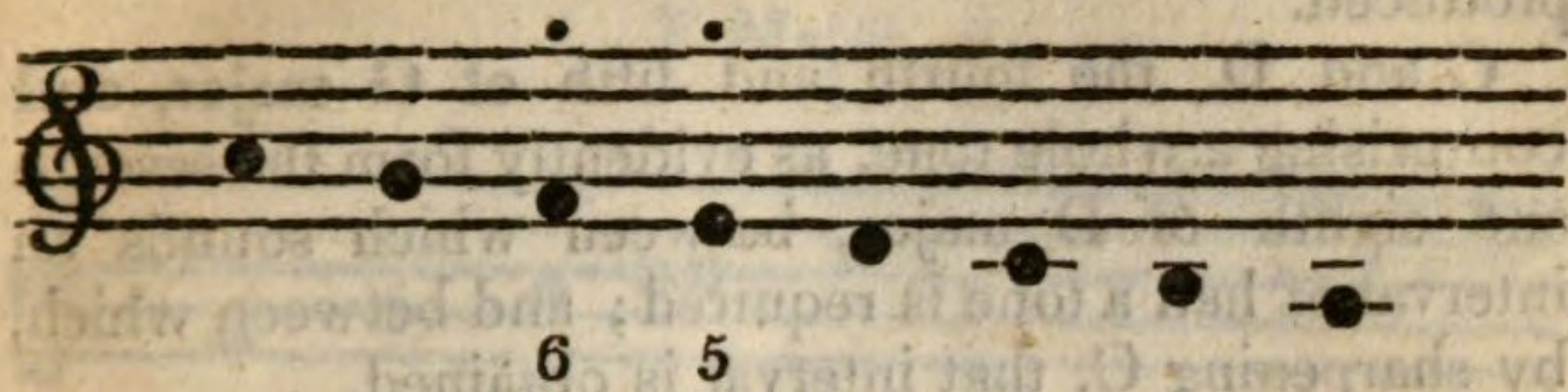


G Major.

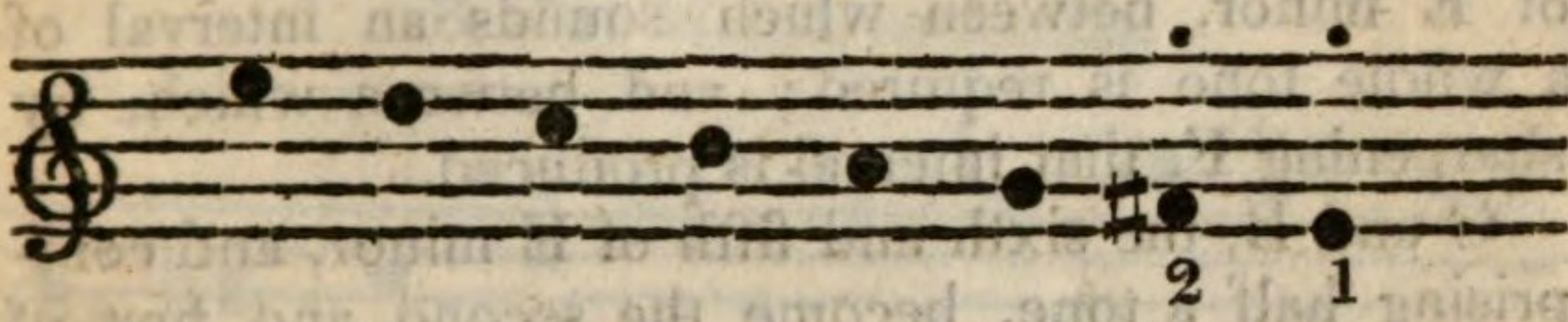


D Major, its fifth.

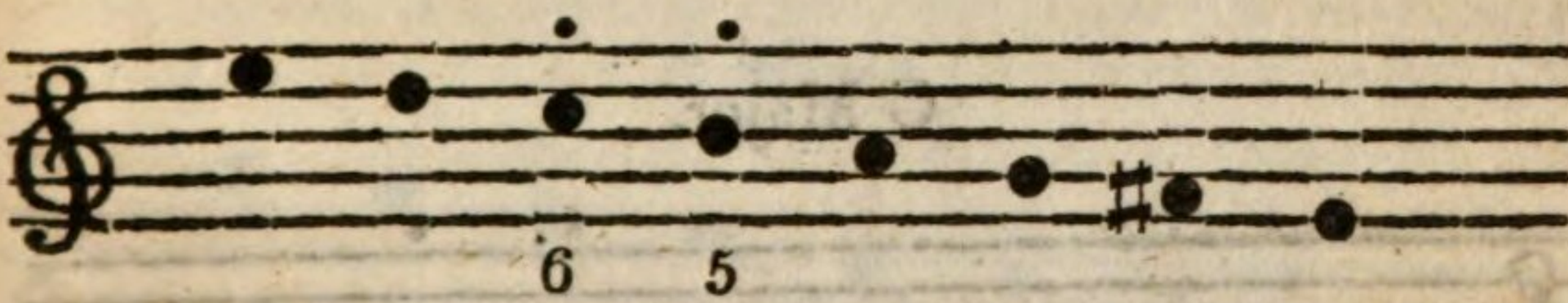
A Minor.



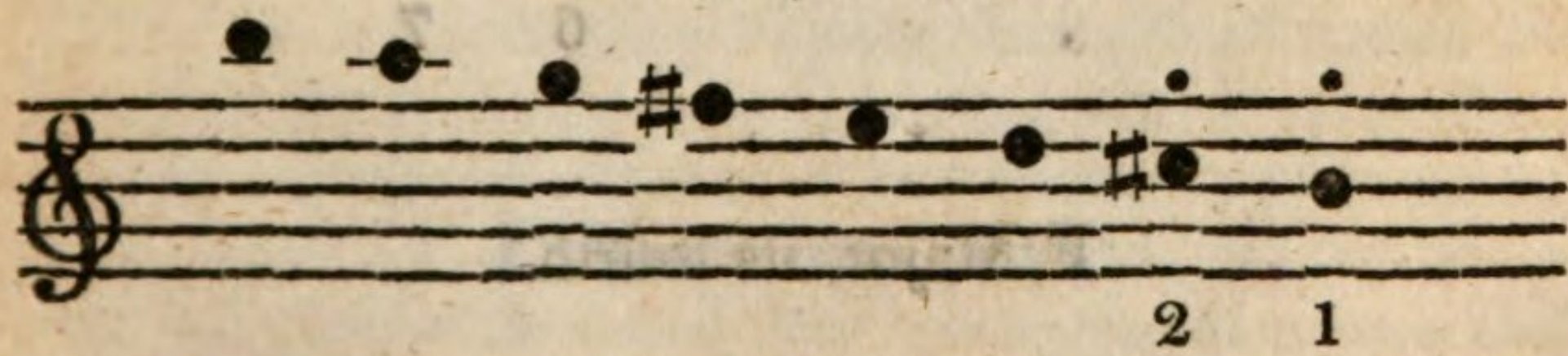
E Minor, its fifth.



E Minor.



B Minor, its fifth.



Here F and G, the fourth and fifth of C major, and comprising a whole tone, manifestly become the seventh and eighth of G major, between which

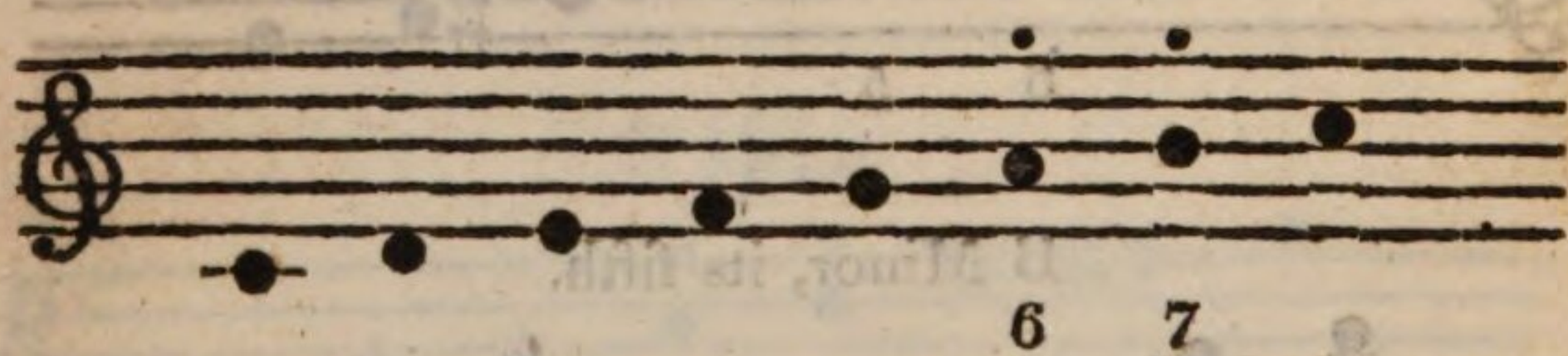
sounds an interval of half a tone is required; and between which, by sharpening F, that interval is produced.

C and D, the fourth and fifth of G major, and comprising a whole tone, as evidently form the seventh and eighth of D major, between which sounds an interval of half a tone is required; and between which, by sharpening C, that interval is obtained.

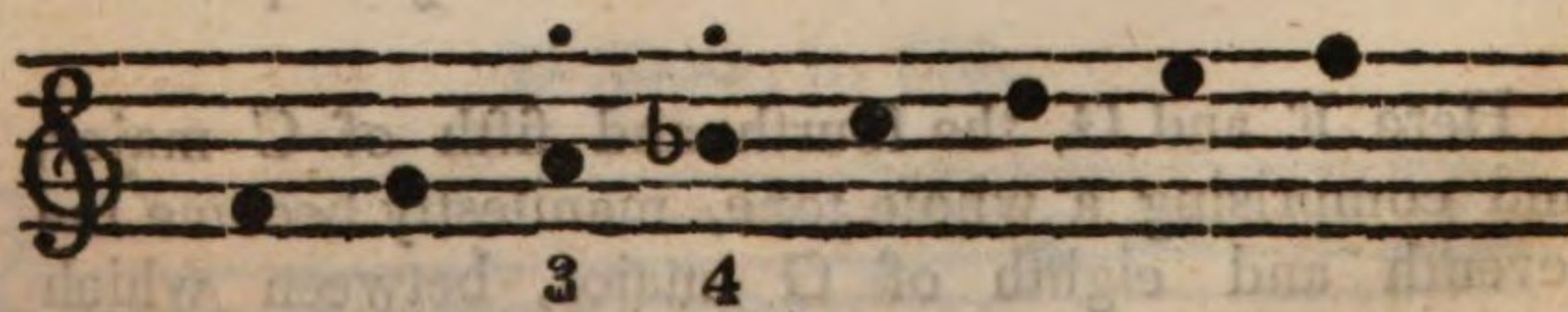
F and E, the sixth and fifth of A minor, and comprising half a tone, become the second and first of E minor, between which sounds an interval of a whole tone is required; and between which, by sharpening F, that interval is produced.

C and B, the sixth and fifth of E minor, and comprising half a tone, become the second and first of B minor, between which sounds an interval of a whole tone is required; and between which, by sharpening C, that interval is effected.

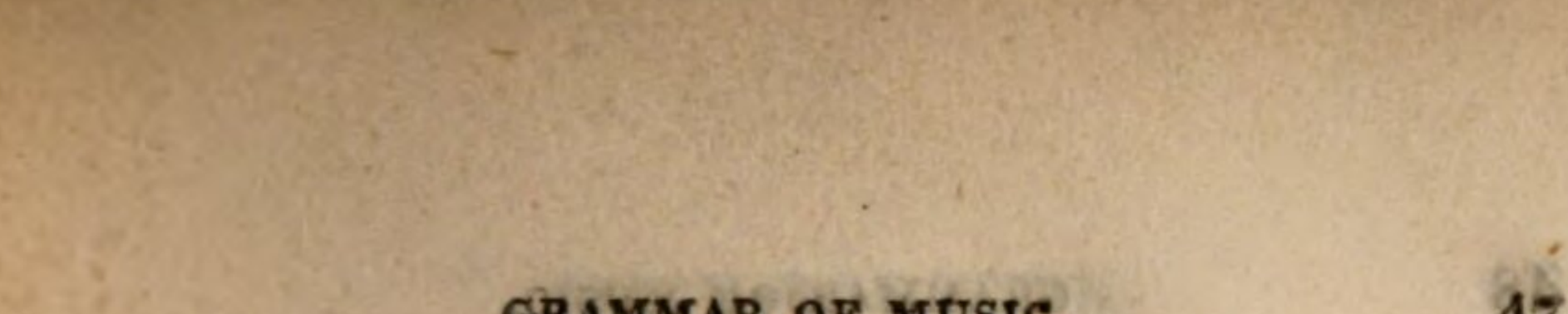
C Major.



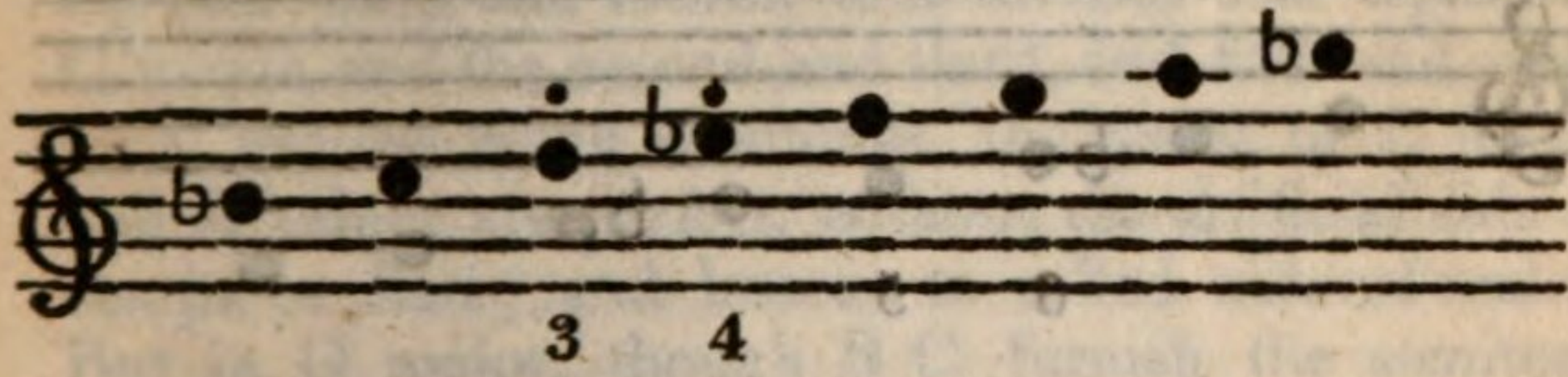
F Major, its fourth.



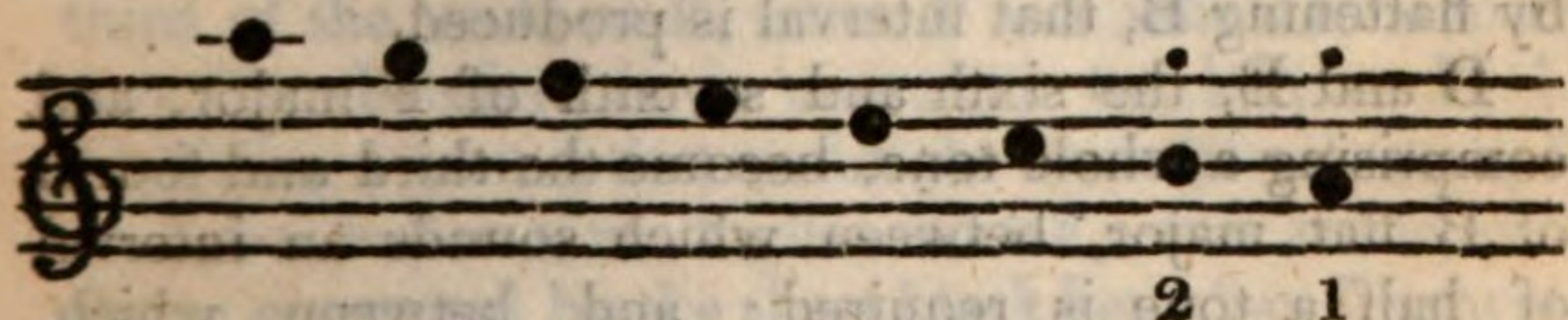
F Major.



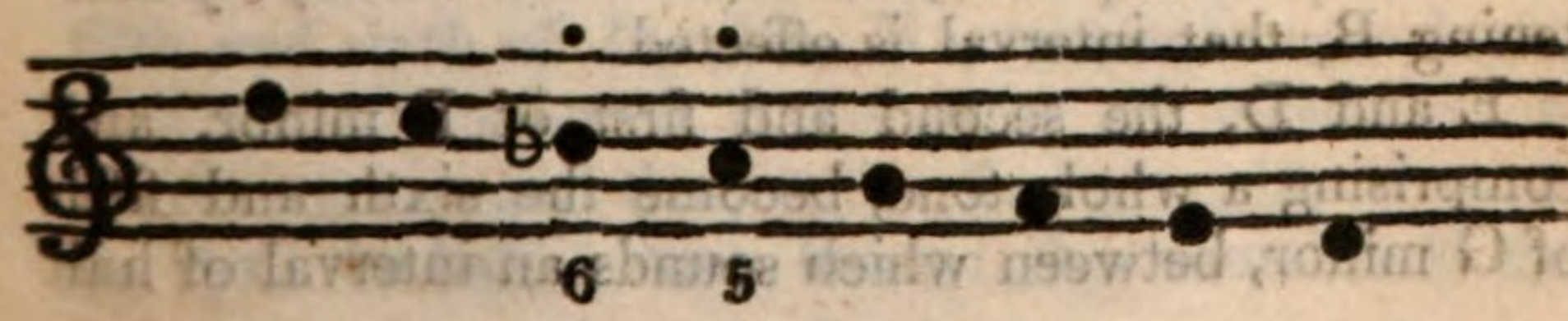
B Flat Major, its fourth.



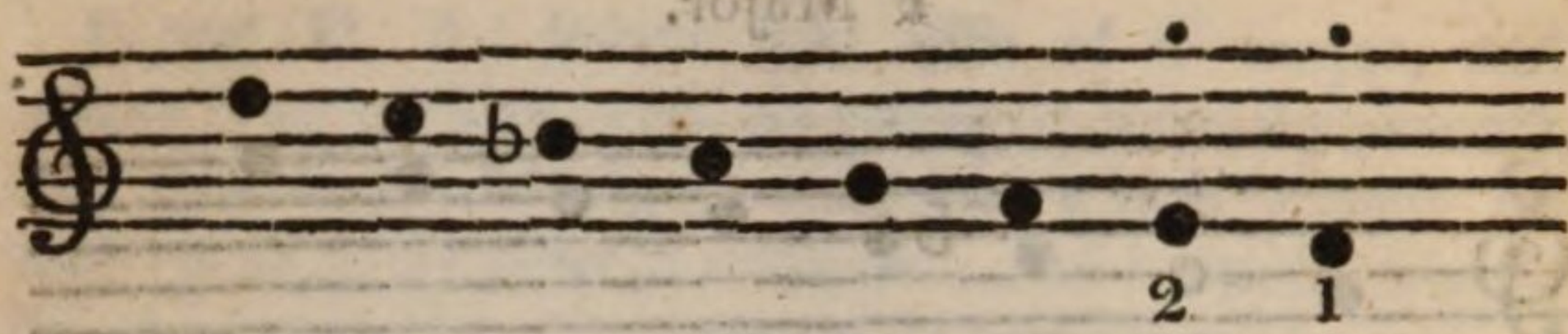
A Minor.



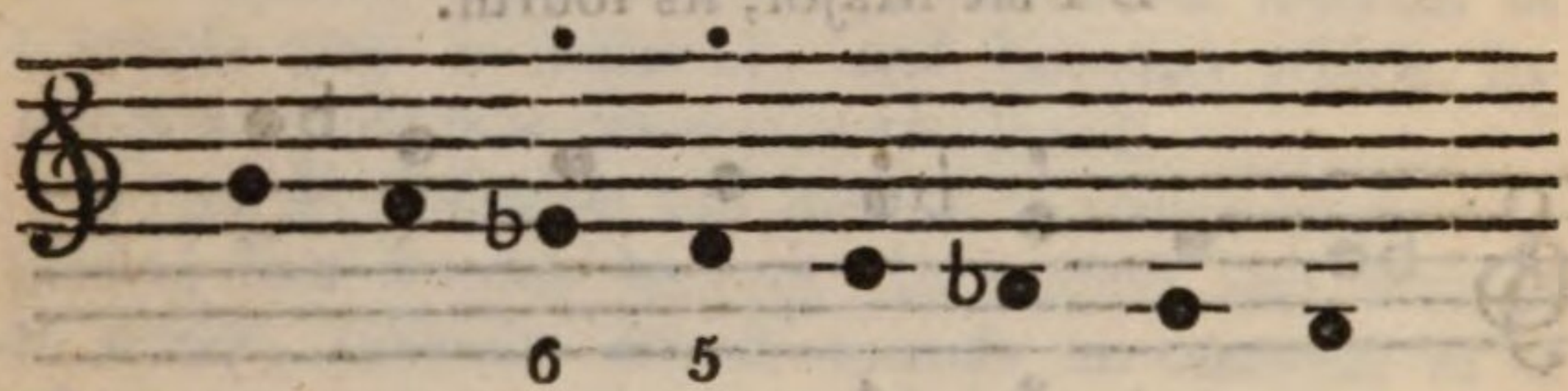
D Minor, its fourth.



D Minor.



G Minor, its fourth.



Here A and B, the sixth and seventh of C major, and comprising a whole tone, become the third and fourth of F major, between which sounds an interval of half a tone is required; and between which, by flattening B, that interval is produced.

D and E, the sixth and seventh of F major, and comprising a whole tone, become the third and fourth of B flat major, between which sounds an interval of half a tone is required; and between which, by flattening E, that interval is obtained.

B and A, the second and first of A minor, and comprising a whole tone, become the sixth and fifth of D minor, between which sounds an interval of half a tone is required; and between which, by flattening B, that interval is effected.

E and D, the second and first of D minor, and comprising a whole tone, become the sixth and fifth of G minor, between which sounds an interval of half

a tone is required; and between which, by flattening E, that interval is produced.

Applying these scales to the key-board of the Organ, or Piano-forte, the student will still more clearly perceive the necessity for the short black keys, placed between certain of the long white ones.

The Diatonic system requiring, that, in the Major mode, the intervals of the third and fourth, and seventh and eighth; and, in the Minor mode, the intervals of the second and third, and fifth and sixth, should be semitones; and the intervals of E and F, and B and C, (the third and fourth, and seventh and eighth of C major, and the second and third, and fifth and sixth of A minor) being semitones, the scales of C major and A minor are perfect, without the artificial aids of sharps or flats; and hence are called *natural* scales. But in G major, though B C furnish the semitone proper to its third and fourth, and in E minor, the semitone proper to its fifth and sixth, F G do not supply the semitone proper to the seventh and eighth of the scale of G, nor that proper to the second and third of the scale of E, since F is a whole tone lower than G; therefore it is necessary to sharpen F, by supplying a sound that under the same literal name, F, shall be half a tone higher than F: this sound is F sharp, expressed by the short black key placed between the white keys, F and G: again, though in F major, E F furnish the semitone proper to its seventh and eighth, and in D minor, the semitone proper to its second and third, A B do not supply the semitone proper to the third and fourth of F, nor that proper to the fifth and sixth of D, since B is a whole tone higher than A; therefore it is necessary to flatten B, by supplying a sound that, under the same literal name, B, shall be half a tone lower: this sound is B flat,

expressed by the short black key placed between the white keys, A and B.

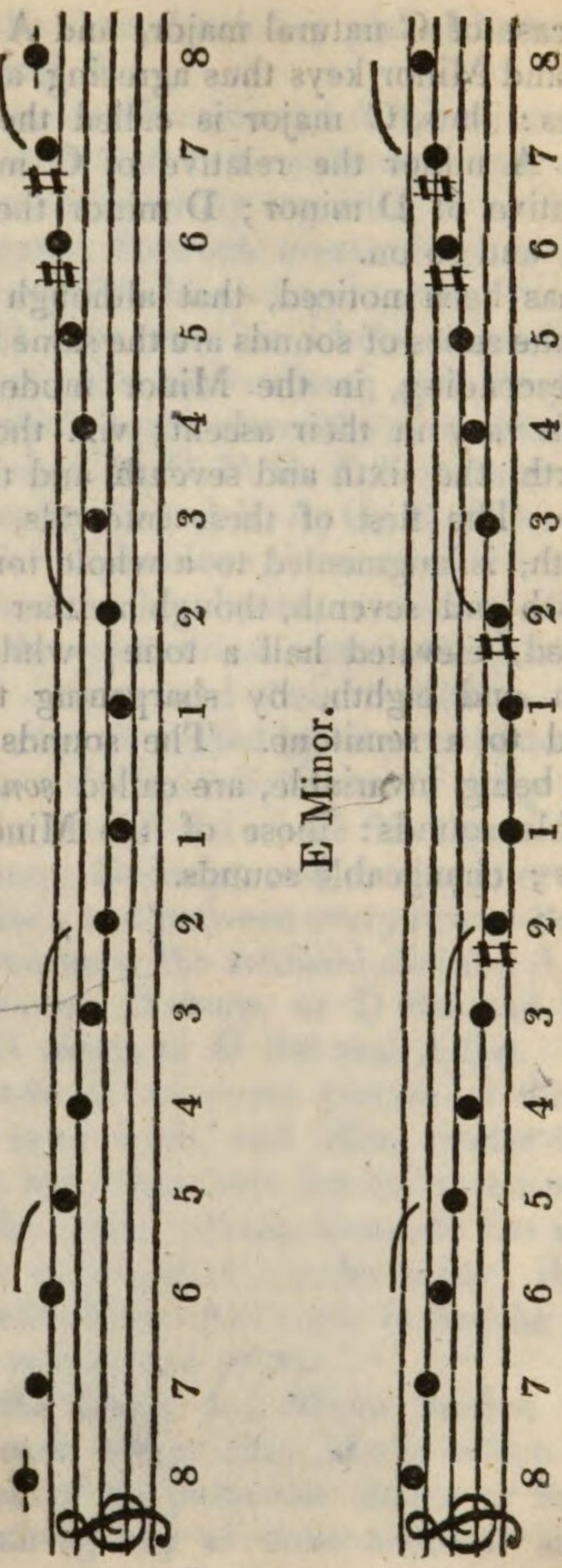
The natural scales, C major and A minor, consisting of five whole tones and two semitones, and each of the whole tones occasionally requiring to be divided, there are, of course, between every white or natural key and its octave, five black keys, serving for *sharps* to those natural keys that are whole tones beneath the natural keys next above them; and for *flats* to those that are whole tones above the natural keys next beneath them: thus, C, D, F, G, A, have their sharps, or artificial elevations; and B, A, G, E, D, have their flats, or artificial depressions; the whole forming a series, or octave, on a key-board, consisting of semitonic divisions, the symmetrical representation of which points out the octaves and their replicates. Thus, between every octave bounded by two contiguous C's, we have the two artificial divisions, C sharp and D sharp, or D flat and E flat; and the three artificial divisions, F sharp, G sharp, and A sharp, or G flat, A flat, and B flat: and between every octave bounded by two A's, we have the artificial division A sharp, or B flat; C sharp, D sharp, or D flat and E flat; and F sharp, G sharp, or G flat and A flat. Every octave of a scale is an exact picture of the other octaves of the same scale, and offers ocular demonstration of the fact, that there are but seven notes in music; that the sound which succeeds the seventh is but the first of a second similar series; that the sound which follows the fourteenth is but the first of a third similar series; and so on.

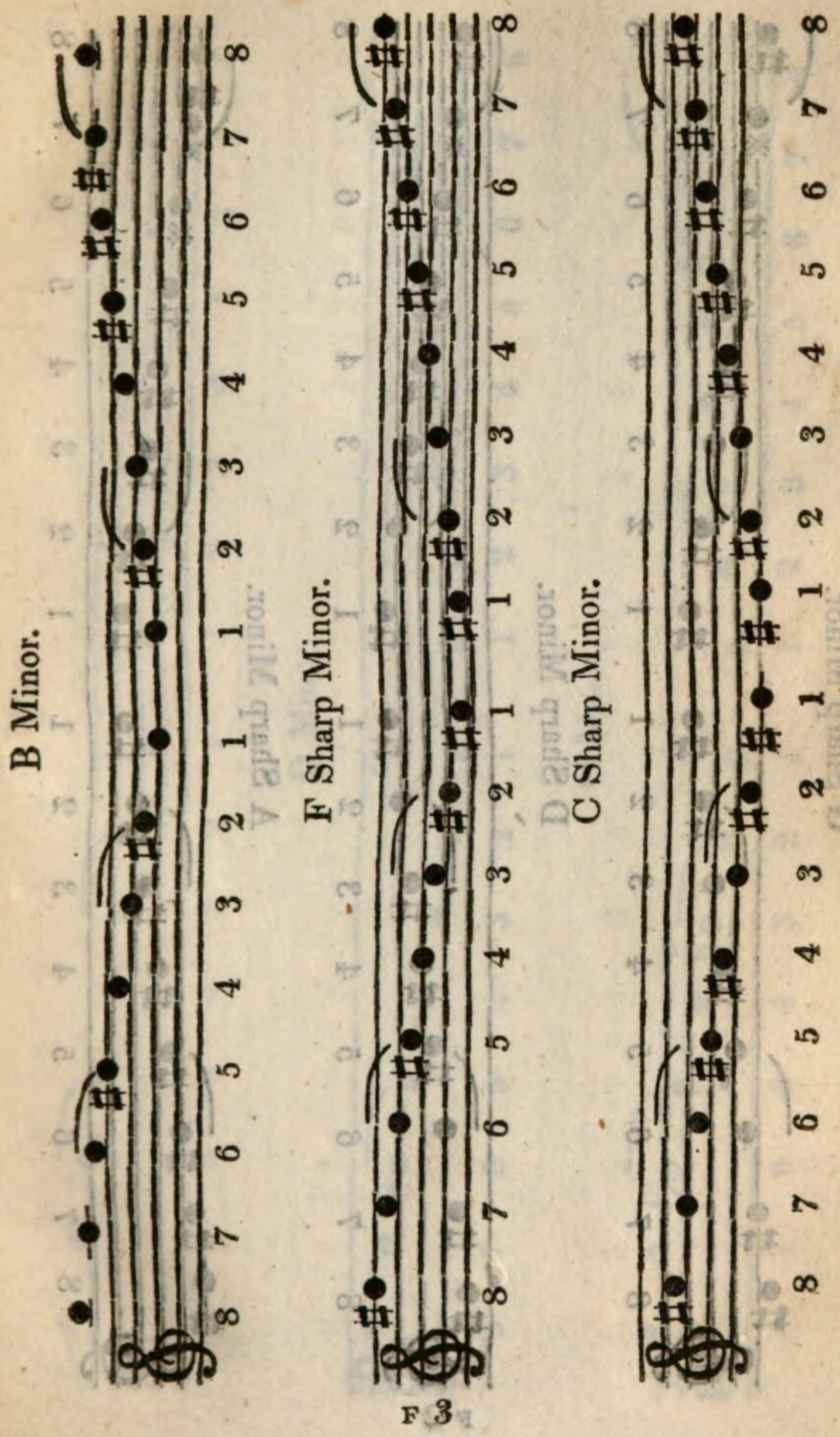
In classing the Major and Minor modes, I have placed under each Major that Minor which agrees with it in respect of its particular sharps or flats; or in its not requiring any of those artificial aids; as

in the case of C natural major, and A natural minor. Major and Minor keys thus agreeing, are denominated *relatives:* thus, C major is called the relative of A minor; A minor the relative of C major; F major the relative of D minor; D minor the relative of F major; and so on.

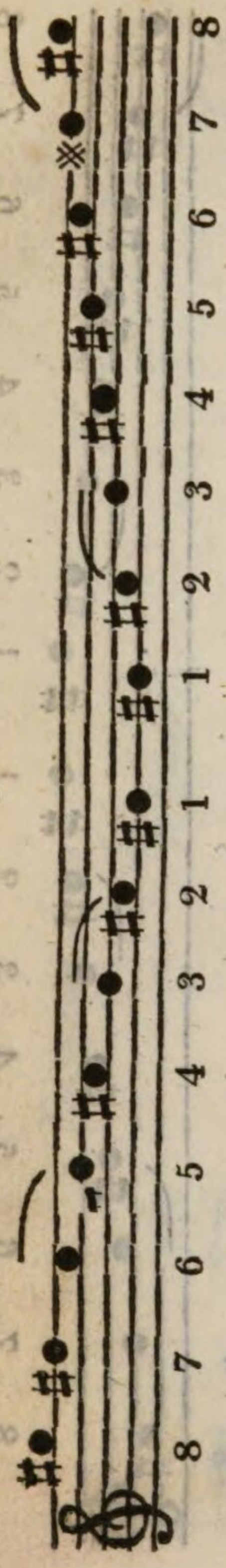
It has been noticed, that although in the Major mode, the series of sounds are the same both ascending and descending, in the Minor mode, some of the intervals vary in their ascent; viz. those of the fifth and sixth, the sixth and seventh, and the seventh and eighth. The first of these intervals, by sharpening the sixth, is augmented to a whole tone, and that of the sixth and seventh, though neither contracted nor extended, elevated half a tone; while that of the seventh and eighth, by sharpening the seventh, is reduced to a semitone. The sounds of the Major mode, being invariable, are called *soni stabiles;* immoveable sounds: those of the Minor mode, *soni mobiles;* changeable sounds.

EXAMPLES of the CHANGEABLE INTERVALS.

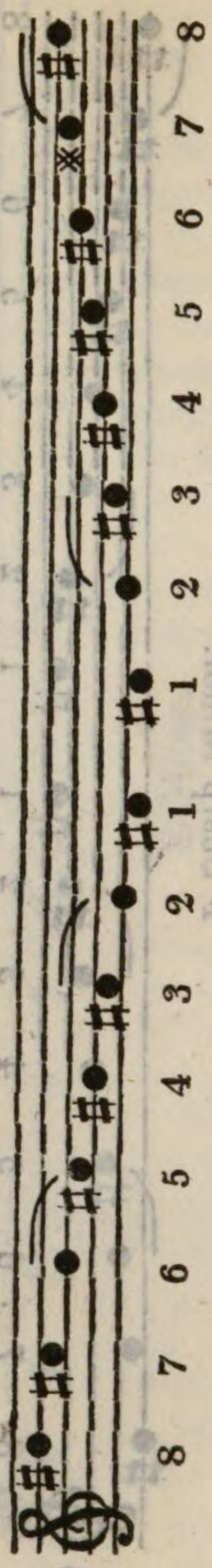



B Minor.
8 7 6 5 4 3 2 1
F Sharp Minor.
8 7 6 5 4 3 2 1
C Sharp Minor.
8 7 6 5 4 3 2 1

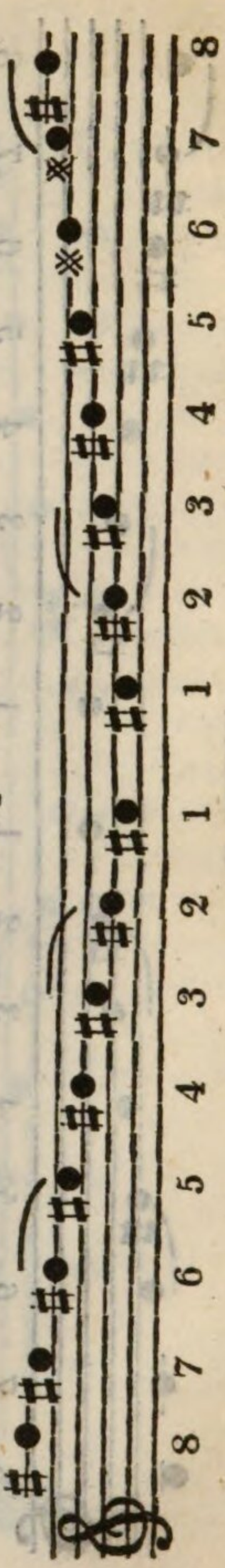
G Sharp Minor.

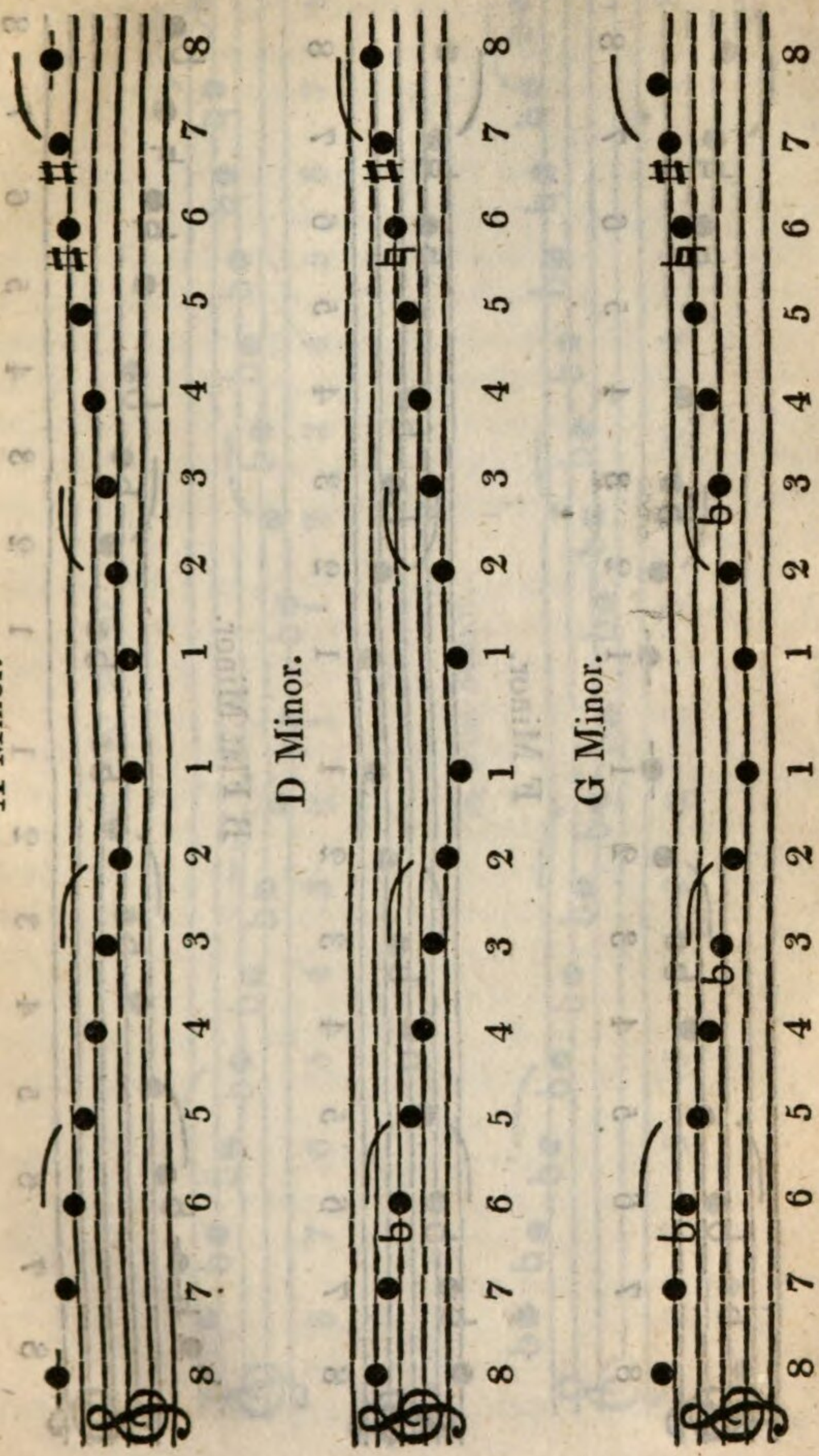


D Sharp Minor.

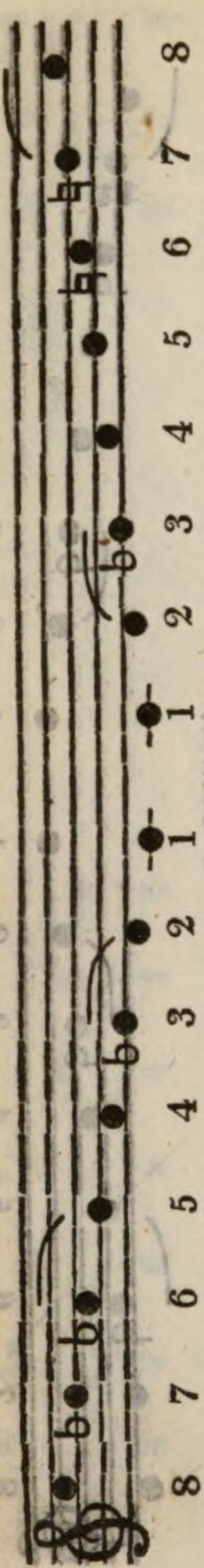


A Sharp Minor.

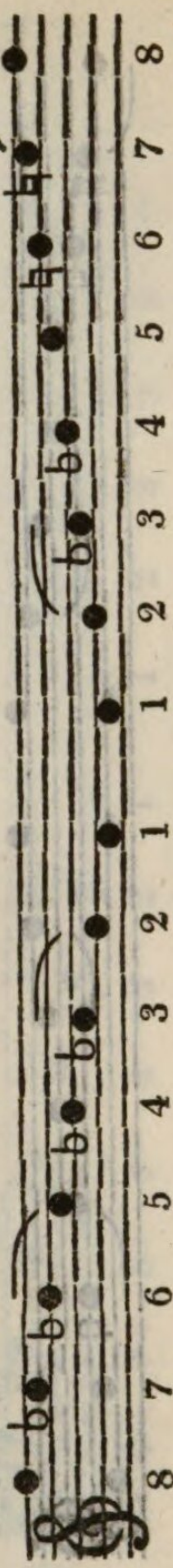



A Minor.
D Minor.
G Minor.
8 7 6 5 4 3 2 1 2 3 4 5 6 7 8

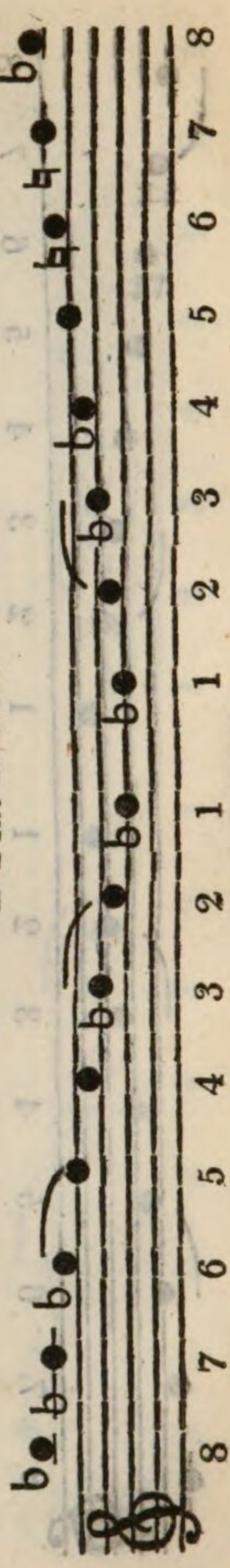
C Minor.



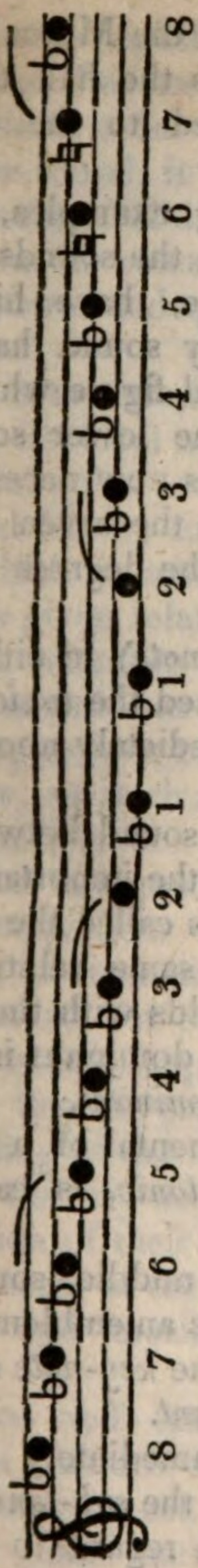
F Minor.



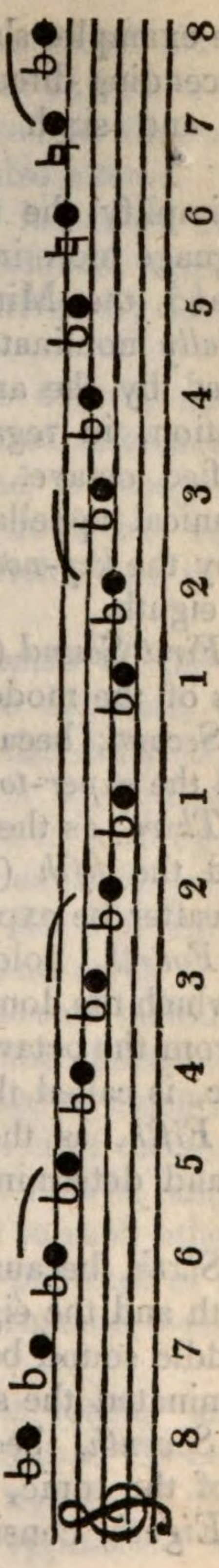
B Flat Minor.



E Flat Minor.



A Flat Minor.



These examples shew, that the Minor Scale, taken in an ascending direction, has the half tone between its fifth and sixth transferred to the seventh and eighth.

To simplify the foregoing examples, and render our language more intelligent, the sounds, both in the Major and the Minor mode, have hitherto been *numerically* nominated; every sound has been distinguished by the arithmetical figure which expresses its situation, in regard of the lower sound of each exemplified octave. But it is now necessary to state the technical appellations of the seven sounds comprised by the *key-note*, and the degrees leading from it to its eighth.

The *First Sound* (the *key-note*) in either mode, as the *basis* of the mode, is termed the *tonic*.

The *Second*, because immediately above the tonic, is styled the *super-tonic*.

The *Third*, as the middle sound between the *key-note* and the *fifth* (a sound the importance of which will hereafter be explained) is called the *mediant*.

The *Fourth*, holding the same relation with the octave which the dominant holds with the tonic, being a fifth from the octave, as the dominant is a fifth from the tonic, is called the *sub-dominant*.

The *Fifth*, as the fundamental of a chord, leading to, and determining the *tonic*, is called the *dominant*.

The *Sixth*, because, as a middle sound between the fourth and the eighth, it is an emblem of the *third* (the middle sound between the *key-note* and the fifth) is denominated the *sub-mediant*.

The *Seventh*, because immediately beneath the octave of the tonic, is called the *sub-tonic*.

The *Eighth*, considered in regard to the *key-note*,

of which it is the eighth, is denominated the *octave*; but estimated as the *lower* sound, or basis, of a superior series of the same order of Intervals as that of which it is the *upper* sound, it itself is also a *tonic*.

As every *numerical* distinction indicates the place of a sound in its *octave*, the technical appellations bespeak the power and quality derived by each sound from its *place*.

In *theory*, every sound in the octave, above the *key-note*, has its local and measured reference to that note; and, in *effect*, every sound is recognised by the mind, and felt by the ear, to hold that station in the octave which it really does hold, and to bear to the *key-note* a given relation.

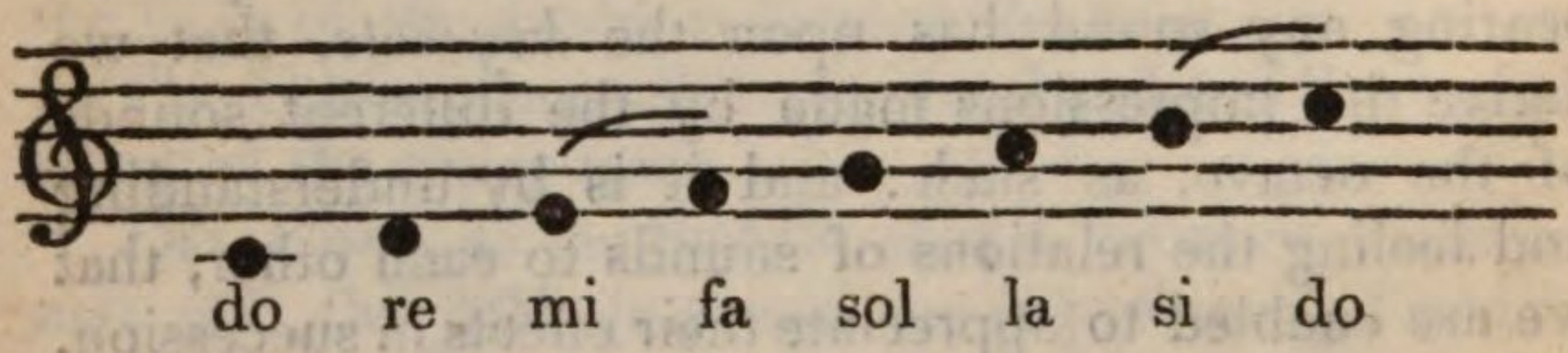
It is from a scientific consciousness of the precise bearing any sound has upon the *key-note*, that we derive the impressions made by the different sounds of the octave, as such: and it is by understanding and feeling the relations of sounds to each other, that we are enabled to appreciate their effects in succession. It is to the impressions made by the different sounds of the octave, as such, that the mind owes a sensible basis, or tablature, for the *invention* of melody: and it is by the power of appreciating the effects of sounds in succession, that the ear is qualified to *enjoy* melody. A mental feeling of the local relation of the sounds of an octave, to the *key-note* of that octave, and a sensitive perception of their reference to each other, form the first rudiments of the simplest province of musical composition, and musical performance,—*melodious succession*.

To promote and establish this feeling and perception of the relations of the sounds of the octave to the *key-note*, and to each other, it was found necessary to assign to them names not applicable to their

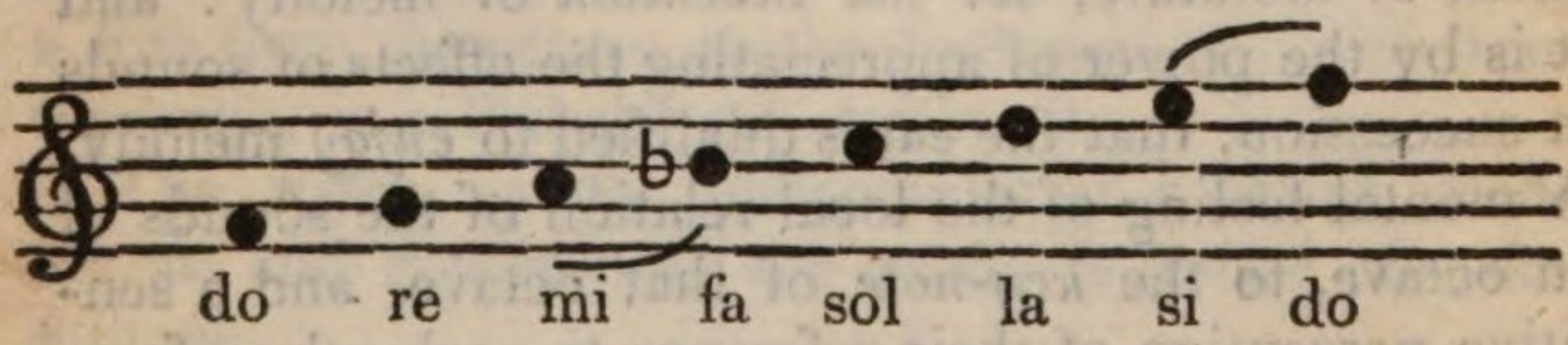
situations in the GREAT COMPASS, but to those which they hold in the particular scale, or key, the intervals of which they may happen to constitute. For this purpose, the monosyllables *do*, *re*, *mi*, *fa*, *sol*, *la*, *si*, adopted by Guido Aretinus, are still employed. Whatever the key in which the octave is taken, *do* is the *tonic*, *re* the super-tonic, *mi* the mediant, *fa* the sub-dominant, *sol* the dominant, *la* the sub-mediant, *si* the sub-tonic, and *do* the octave of the tonic, or the tonic of the series immediately above.

EXAMPLES.

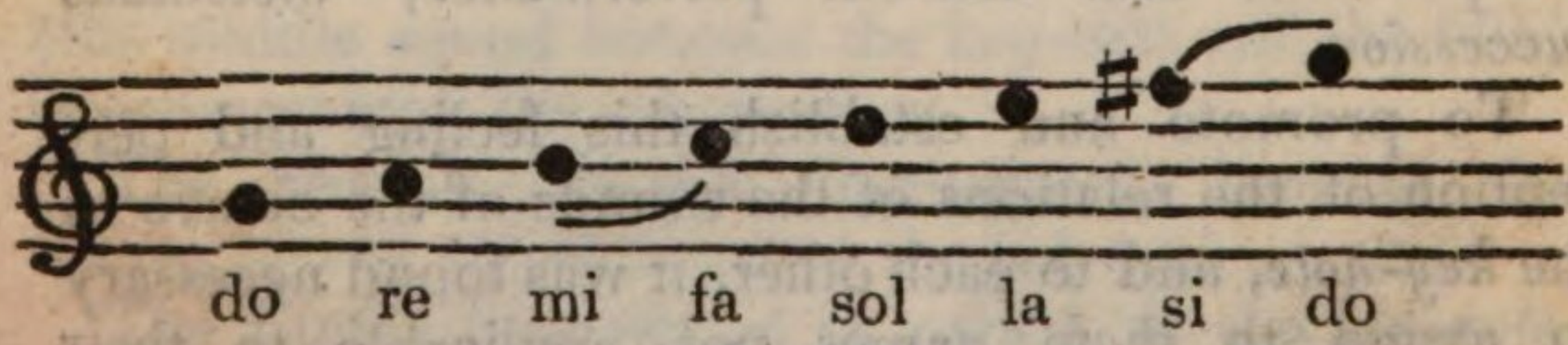
Key of C.



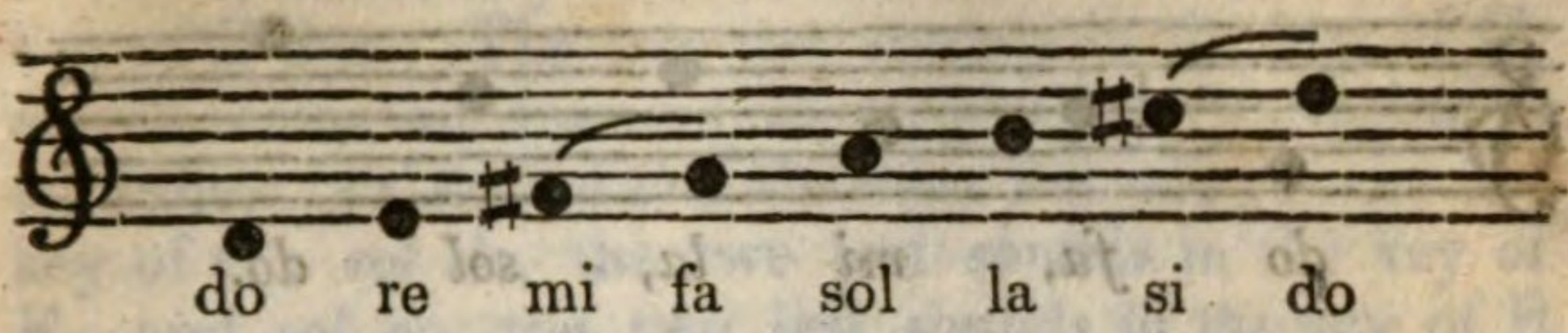
Key of F.



Key of G.



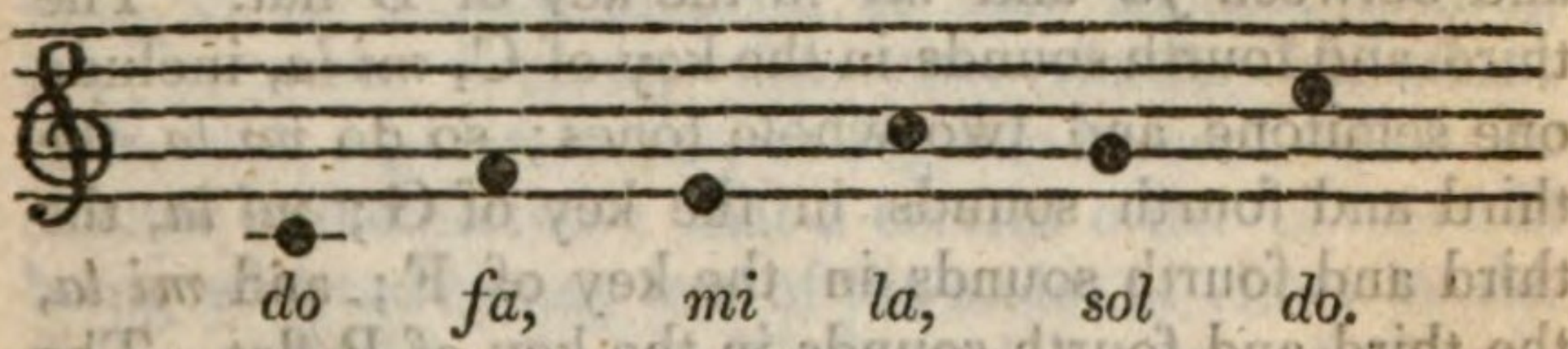
Key of D.



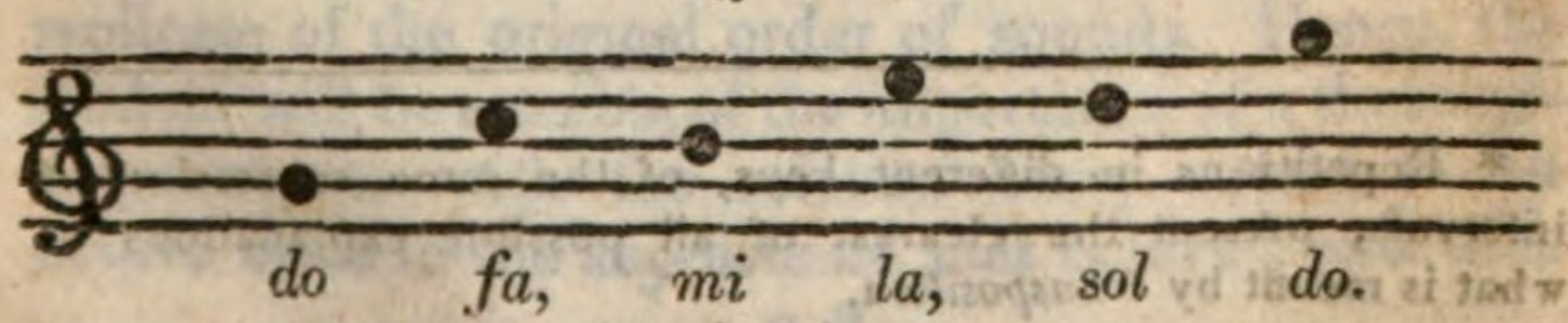
The mind, properly impressed with the nominal relations of the sounds of the octave to their tonic, or *key-note*, and associating the sounds with their names, has only to consider any stated sound as a *tonic*, and to give the other several sounds their due bearings in regard to that tonic, and the same order of intervals will follow as if the standard sound, or tonic, were that of any other note. For instance: The sounds *do fa, mi la, sol do*, will have the same relation to each other, whatever the octaves in which they are taken; and, consequently, will, in any octave, produce the same effect.

EXAMPLE.

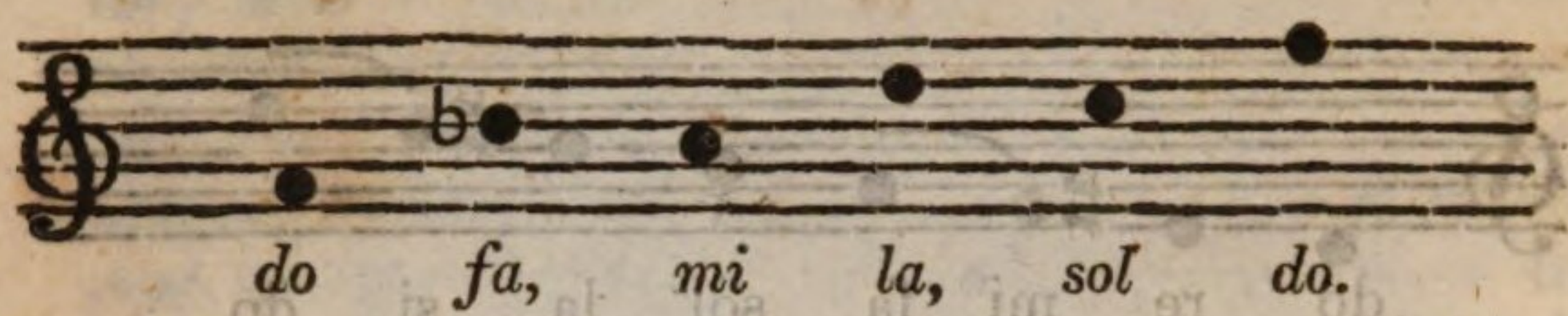
Key of C.



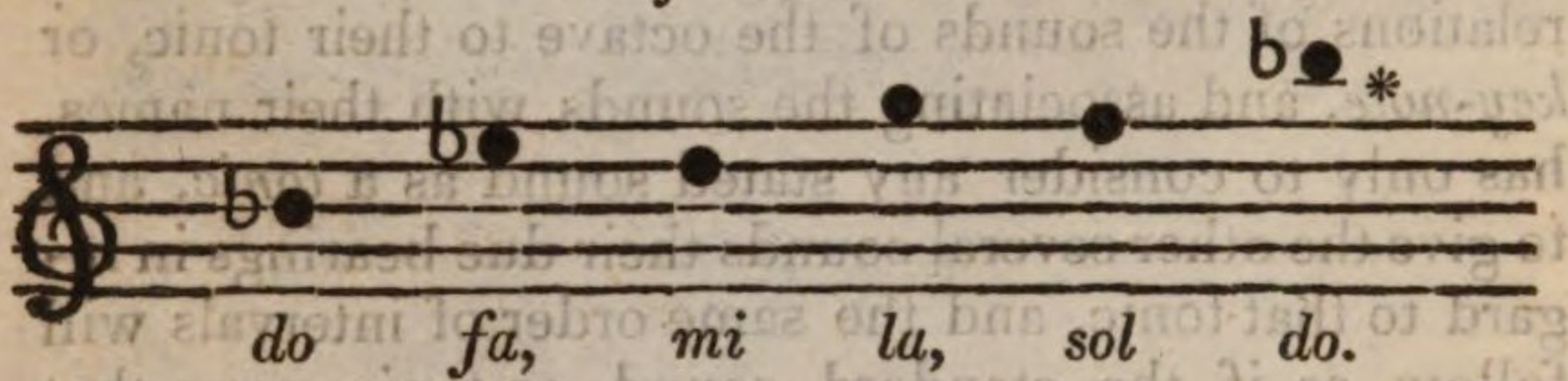
Key of G.



Key of F.



Key of B Flat.



Here, the two first sounds, in the key of C, *do, fa,* comprise two whole tones and a semitone; so likewise *do fa,* the two first sounds in the key of G; *do fa,* the two first sounds in the key of F; and *do fa,* the two first sounds in the key of B flat. From *fa* to *mi,* in the key of C, is a descending interval of half a tone; so is the interval between *fa* and *mi,* in the key of G; between *fa* and *mi,* in the key of F; and between *fa* and *mi* in the key of B flat. The third and fourth sounds in the key of C, *mi la,* include one semitone and two whole tones; so do *mi la,* the third and fourth sounds in the key of G; *mi la,* the third and fourth sounds in the key of F; and *mi la,* the third and fourth sounds in the key of B flat. The descent from *la* to *sol,* in the key of C, is one tone;

---

* Repetitions in different keys, of the same succession of intervals, present the clearest of all possible explanations of what is meant by *transposition.*

so is the descent from *la* to *sol*, in the key of G; from *la* to *sol*, in the key of F; and from *la* to *sol* in the key of B flat. The two last sounds in the key of C, *sol do*, form an interval of two whole tones and a semitone; so do *sol do*, the two last sounds in the key of G; *sol do*, the two last sounds in the key of F; and *sol do*, the two last sounds in the key of B flat.

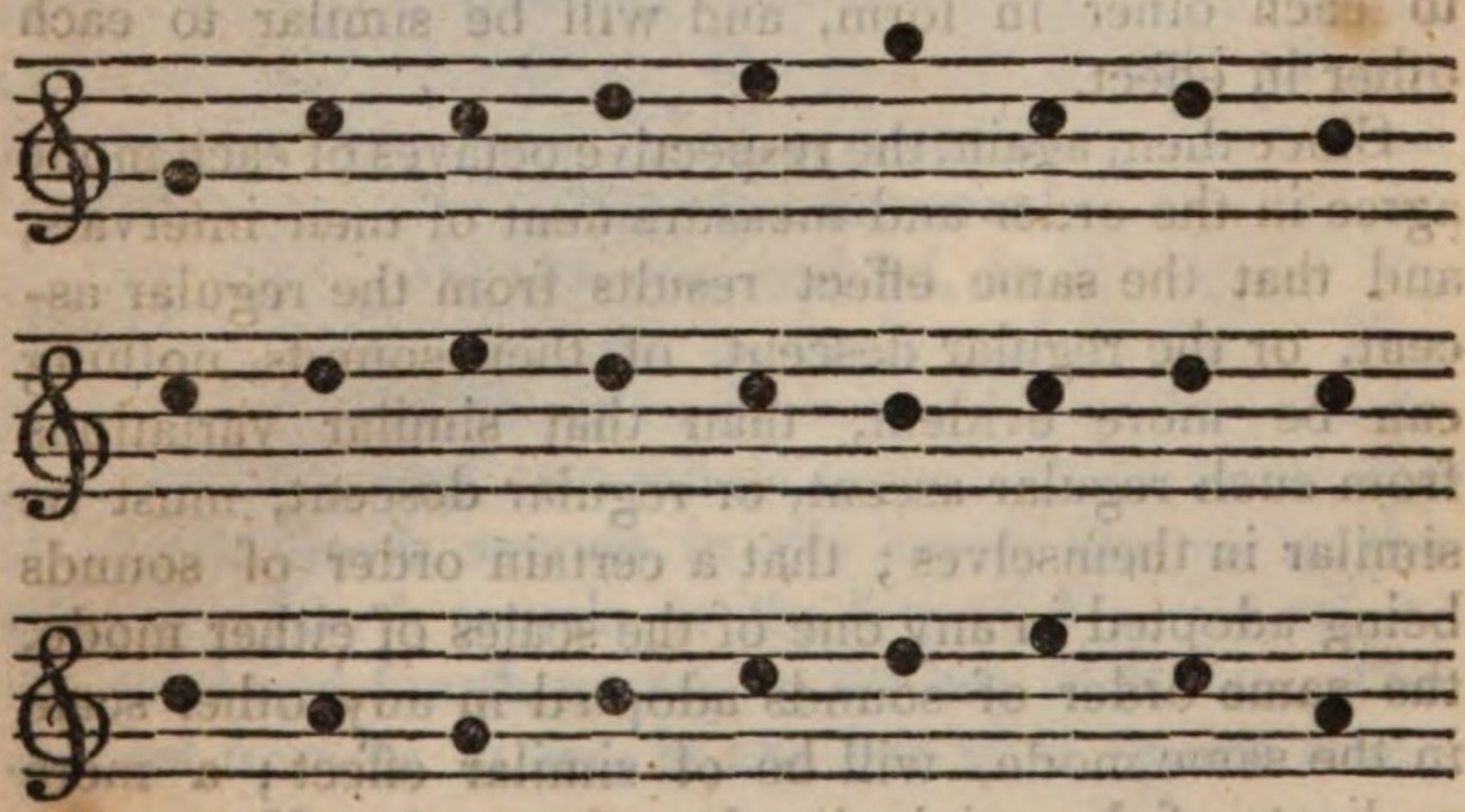
Since, then, the intervals of these four octaves, correspond in their order, and also in their degrees; that is, are respectively equal in extent; formed by sounds that, in one octave, have the same relation to their tonic as the corresponding sounds, in the other octaves, have to the tonics of those octaves, it follows, that the whole series given in each of the three latter of these octaves, is but a transposition of that presented in the first octave: and that the same three series, being but copies of the first series, are similar to each other in form, and will be similar to each other in effect.

Since then, again, the respective octaves of each mode agree in the order and measurement of their intervals, and that the same effect results from the regular ascent, or the regular descent, of their sounds, nothing can be more evident, than that similar variations from such regular ascent, or regular descent, must be similar in themselves; that a certain order of sounds being adopted in any one of the scales of either mode, the same order of sounds adopted in any other scale in the same mode, will be of similar effect; a mere replicate of the original order of sounds. Hence, the student will be sensible of the importance of a thorough acquaintance with the relation every sound in an octave bears to the *key-note* of that octave; and with

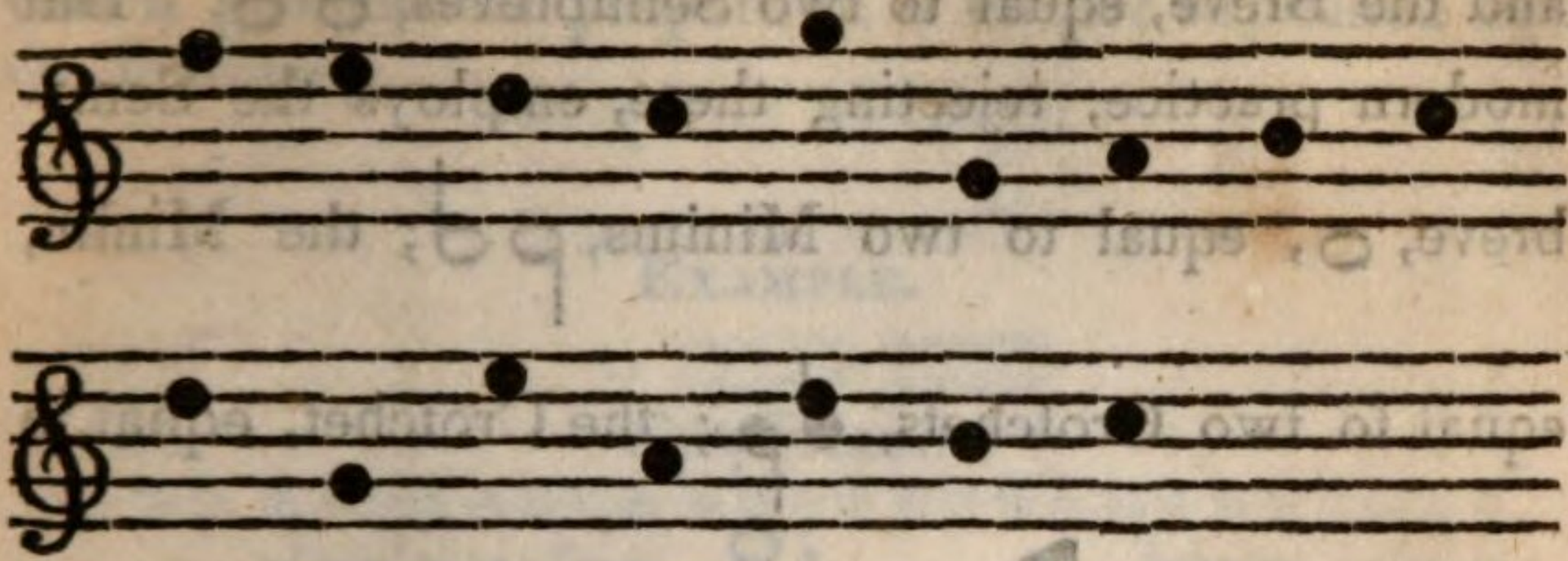
the various degrees of affinity the several sounds of the scale have with each other*.

From what has been advanced, it is manifest, that so far as corresponding orders of intervals, without respective correspondences of *time* in the sounds, can, in different scales, make one and the same impression, such impression will inevitably accompany such corresponding orders of intervals. But unless to a concurring order of intervals, we superadd a concurring duration in the sounds forming the corresponding intervals, their impressions will necessarily be dissimilar. As, to beat the *time* of a tune without producing its sounds, is not to perform that tune; so, to produce the sounds of a tune, without marking the *time*, is not to perform that tune. Hence, in all music, the necessity of *time*.

EXAMPLE.



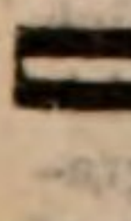
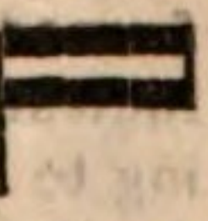
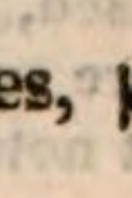
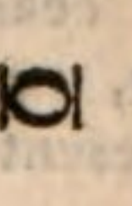
* The musician's knowledge of the octave may be compared to the painter's knowledge of the human figure. It is the foundation of his art, his guide in composition, and his index in performance.



These *points* designate the sounds of an old and popular psalm tune: but the *time* is not marked; and, consequently, the melody is not expressed. Obvious, therefore, is it, that to commit a melody to paper, we must give to the signs of the sounds, not only different situations in the stave, but different *figures*.—Vide, in a subsequent page, the tune the sounds of which are designated by the above points.

Notes.

The past examples have regarded the intervals of the Great Compass, and those of the major and minor scales, independently of *time*; therefore, as already observed, not to burthen attention with multiplied characters, *points* were substituted for *notes*. But the province upon which we are now entering, demands an acquaintance with the Notes, in all their various formations.

Former musicians used the *Maxima*, or *Large*,  , equal in duration to two Longs,  ; , the Long, equal to two Breves,   ;

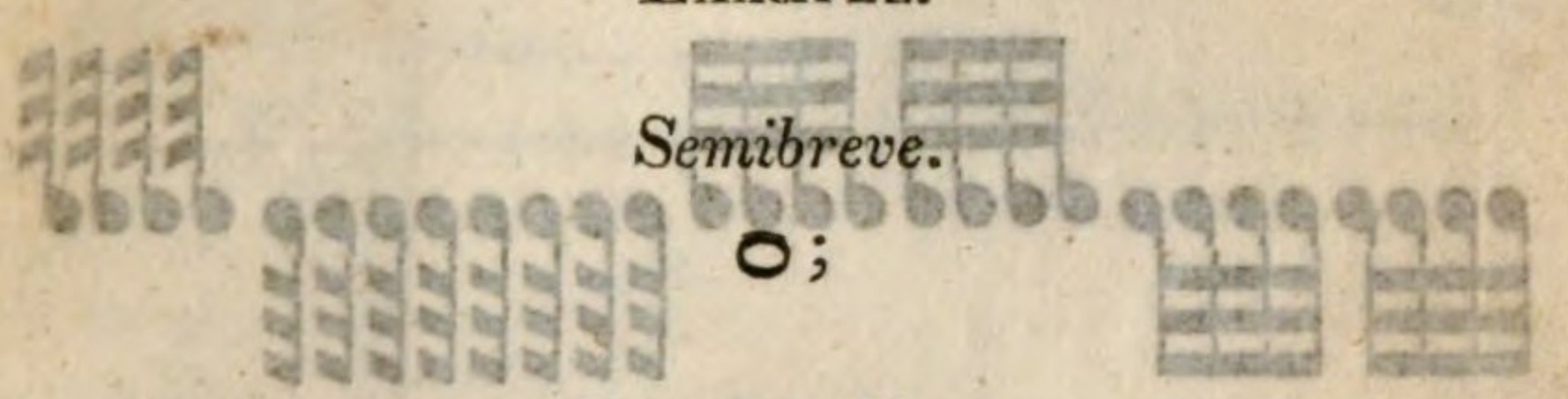
and the Breve, equal to two Semibreves, 𝅝 𝅝. But modern practice, rejecting these, employs the Semibreve, 𝅝, equal to two Minims, 𝅗𝅥 𝅗𝅥; the Minim, equal to two Crotchets, ♩ ♩; the Crotchet, equal to two Quavers, ♩ ♩; the Quaver, equal to two Semiquavers, ♩ ♩; the Semiquaver, equal to two Demisemiquavers, ♩ ♩; and the Demisemiquaver, equal to two double Demisemiquavers, ♩ ♩ *;

* At the revival of the arts and sciences, after the dark ages, Music had its due share of cultivation; but, nevertheless, its advancement was slow: practice could only keep pace with composition: consequently, the voice acquired little volubility; and the finger as little execution. Hence, the sounds being performed in very slow succession, only notes, the names of which indicated that slowness, were used. But as that slowness, yielding to an improved conception and power of performance, gradually ceased, other notes, significative of a quicker course of sounds, were successively invented. And these alone constitute our present notation.

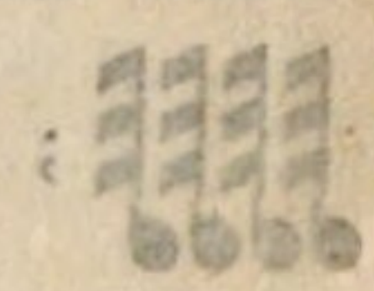
which geometrical proportion is further explained by the following

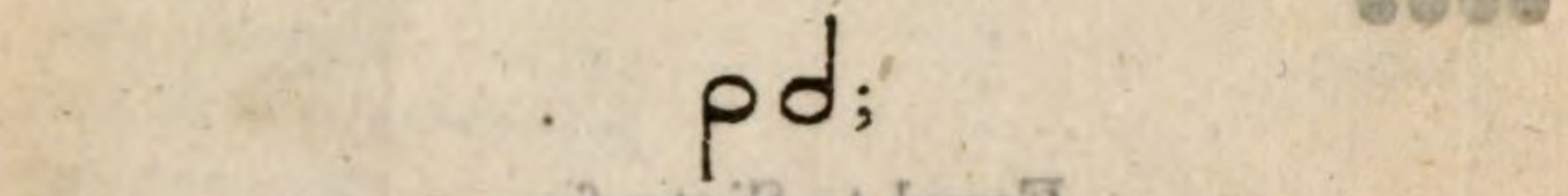
EXAMPLE.

Semibreve.

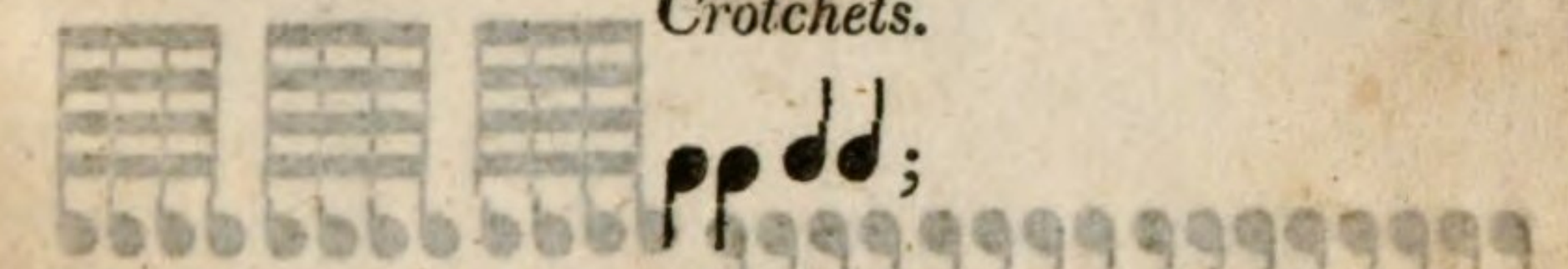


Equal to Two *Minims.*

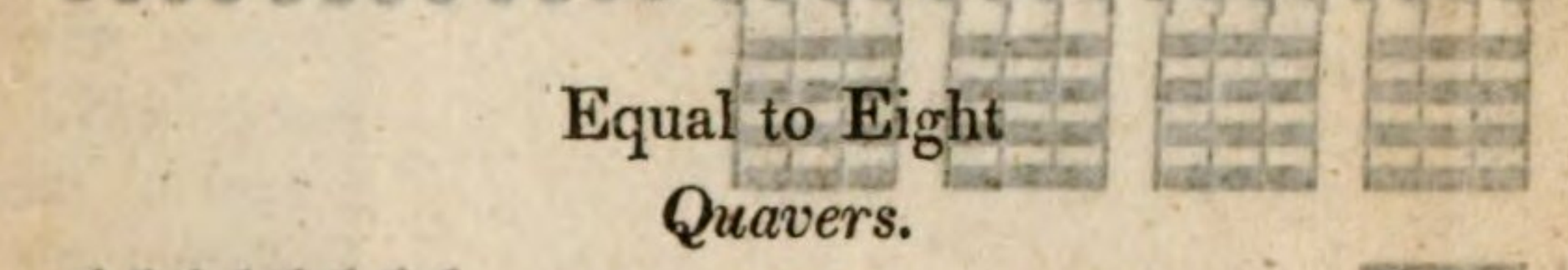




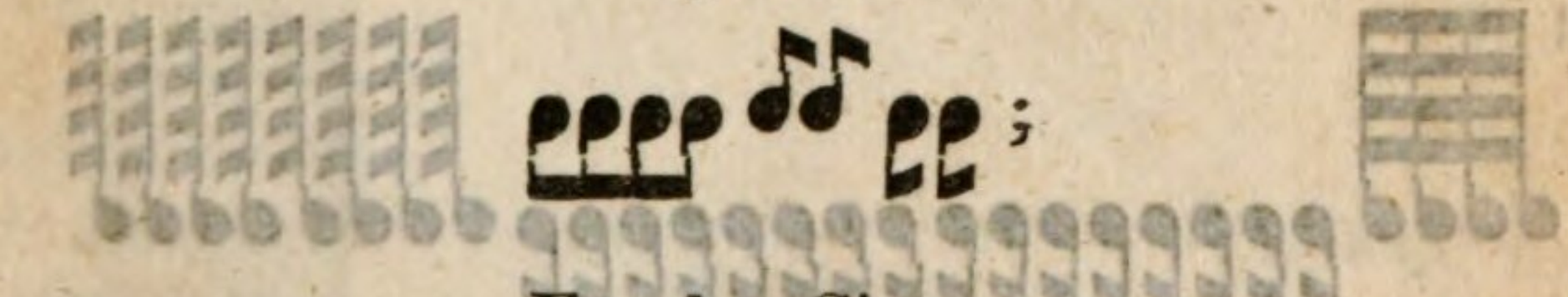
Equal to Four *Crotchets.*



Equal to Eight *Quavers.*

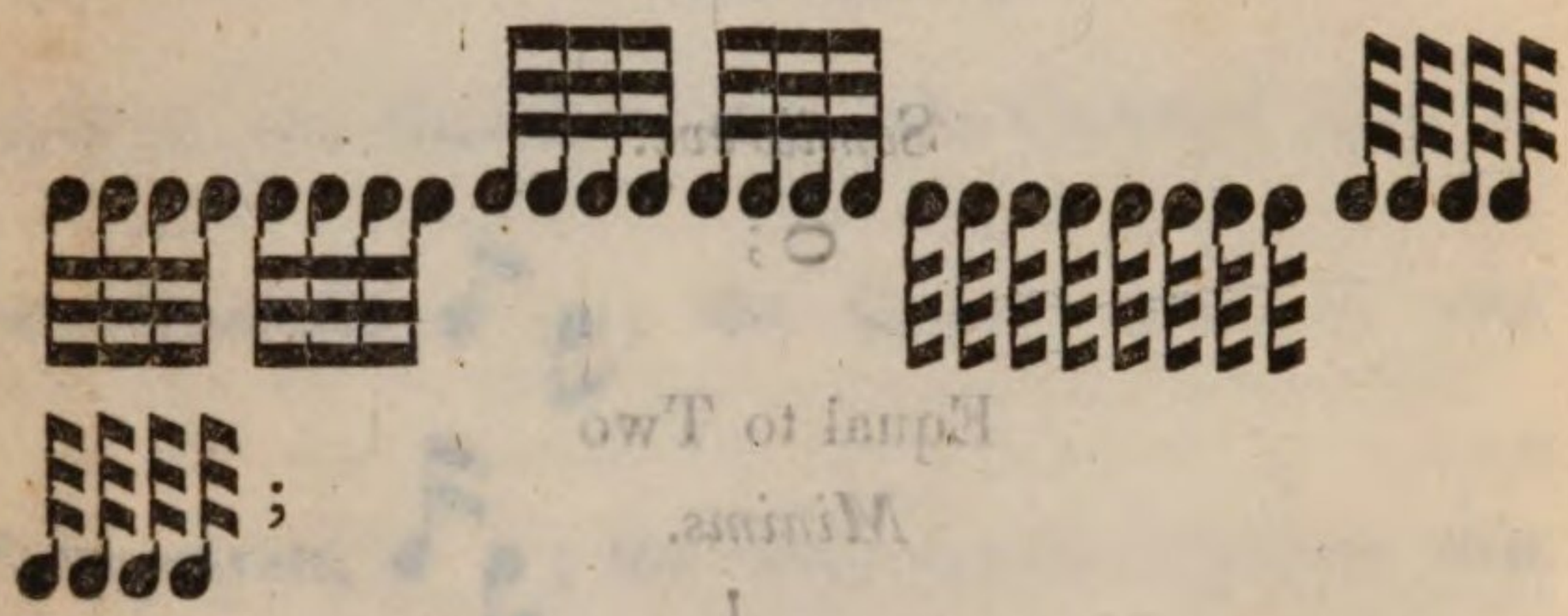


Equal to Sixteen *Semiquavers.*



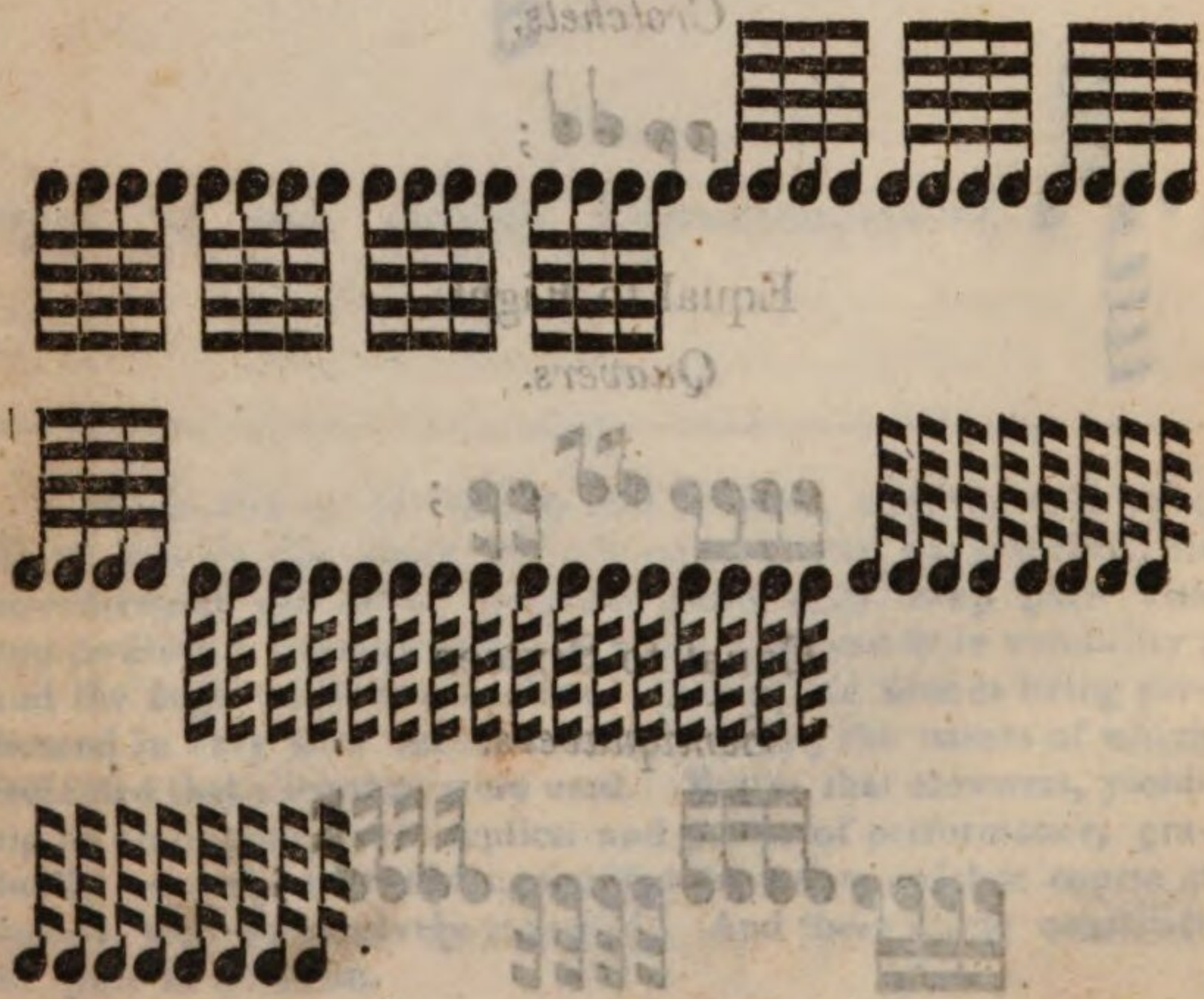
Equal to Thirty-two

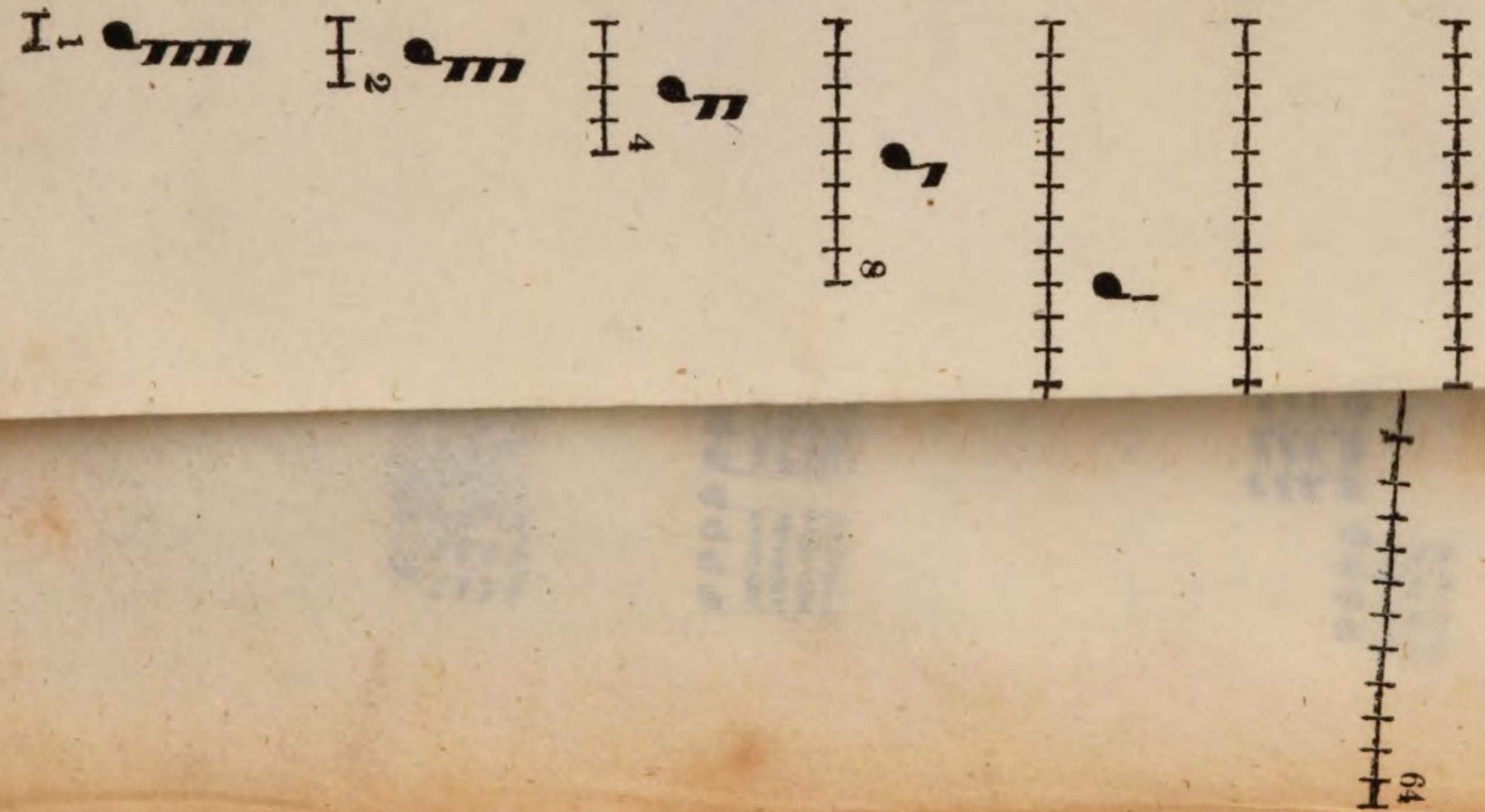
Demisemiquavers.



Equal to Sixty-four

Double Demisemiquavers.




1
2
4
8
64

Since the duration, or temporal value, of these species of notes, taken in the order in which they are here presented, continually diminishes by half, a little consideration will enable the reader to perceive the relative lengths of the same notes, when they follow in any other order. For example: If a Minim is only half as long as a Semibreve, and a Crotchet but half the length of a Minim, a Crotchet is only one quarter as long as a Semibreve; that is, four Crotchets will be performed in the time given to one Semibreve. Again, if a Crotchet is only half as long as a Minim, and a Quaver but half the length of a Crotchet, a Quaver is only one quarter as long as a Minim; that is, four Quavers will be performed in the time given to one Minim; and so of the other notes, agreeably to their relative durations; which durations may be represented by the right lines (in the accompanying scheme) divided into portions, each of which correspond with the value of the double Demisemiquaver.

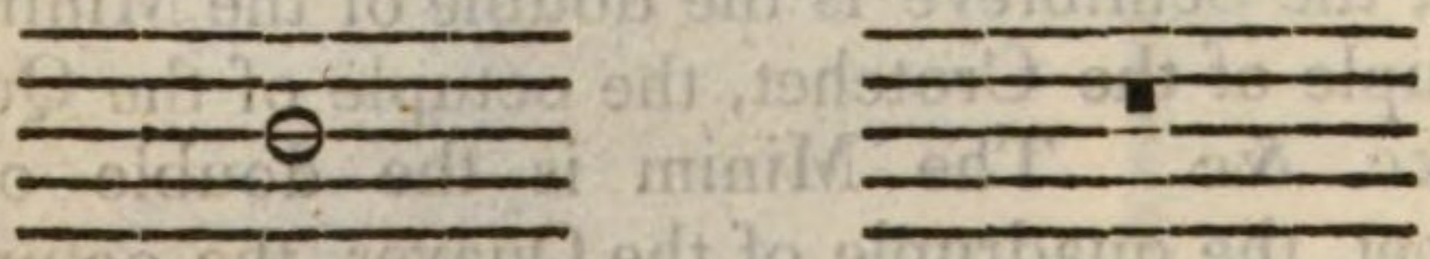
Here the Semibreve is seen to be equal to sixty-four double Demisemiquavers; the Minim equal to thirty-two double Demisemiquavers; the Crotchet equal to sixteen double Demisemiquavers; the Quaver equal to eight double Demisemiquavers; the Semiquaver equal to four double Demisemiquavers; and the Demisemiquaver equal to two double Demisemiquavers; that is, the Semibreve is the double of the Minim, the quadruple of the Crotchet, the octuple of the Quaver, &c. &c. &c. The Minim is the double of the Crotchet, the quadruple of the Quaver, the octuple of the Semiquaver, &c. &c. The Crotchet is the double of the Quaver, the quadruple of the Semiquaver, the octuple of the Demisemiquaver, &c.; and the Quaver is the double of the Semiquaver, the quadruple of the

Demisemiquaver, and the octuple of the double Demisemiquaver.

In the former of these examples, the progressive diminution of the value of the notes is compensated by the progressive increase of their numbers, passing intermediately from one Semibreve to its equal—sixty-four double Demisemiquavers. In the latter, the progressive diminution is exhibited by units, passing intermediately from one Semibreve to its sixty-fourth part—one double Demisemiquaver. And the different numbers of equal portions of a Semibreve given to the several notes, exactly show their comparative value in duration.

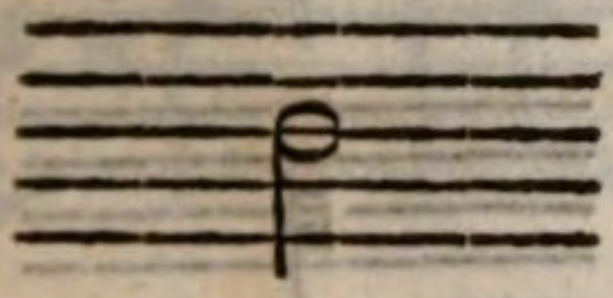
These characters of sound have corresponding characters of silence, which, on account of their contrariety to the operative nature of notes, are called *Rests*. As the duration of each *Rest* has an exact affinity with that of the note whose name it borrows, to explain the forms and comparative value of the rests, it will be sufficient to give them collaterally with their respective notes.

Semibreve. Semibreve Rest*.

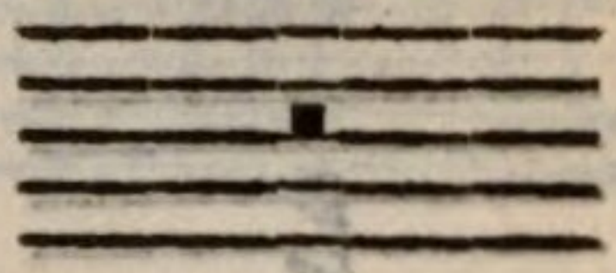


* A Semibreve Rest forms also a whole bar's rest in any time, or measure.

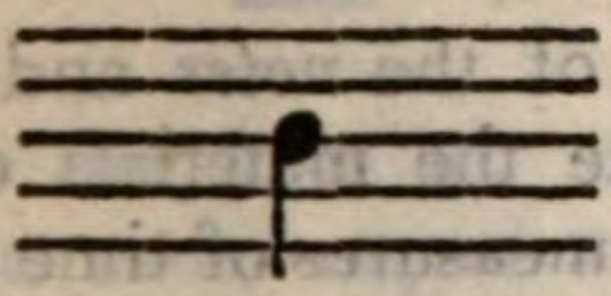
Minim.



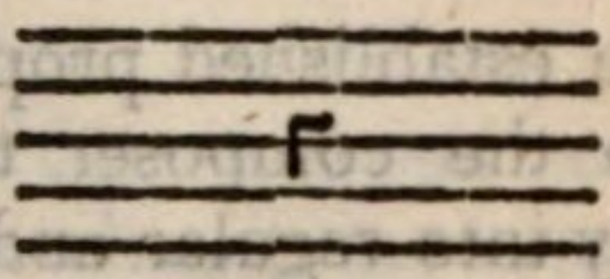
Minim Rest.



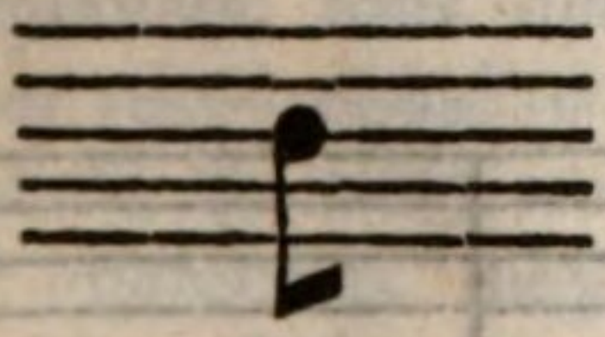
Crotchet.



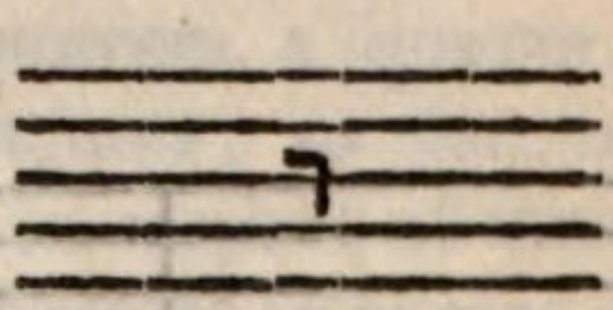
Crotchet Rest.



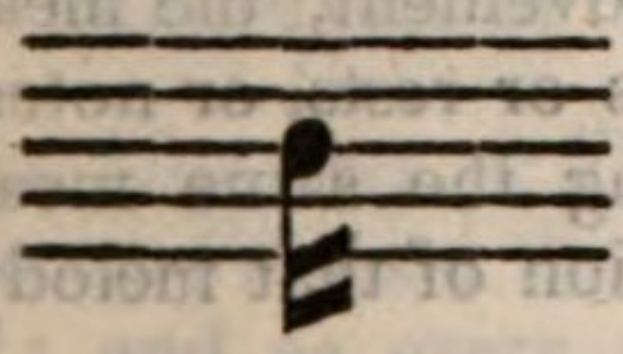
Quaver.



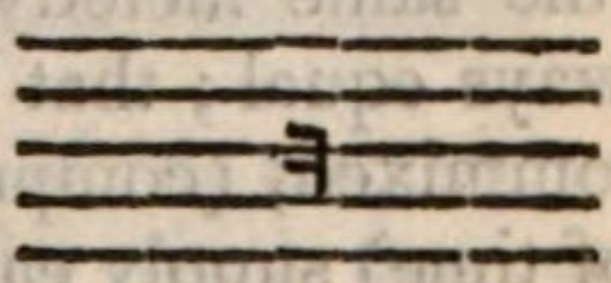
Quaver Rest.



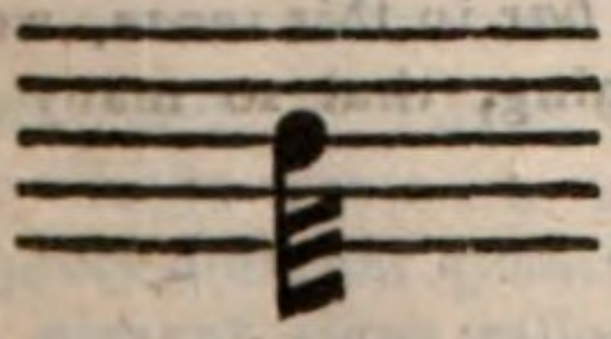
Semiquaver.



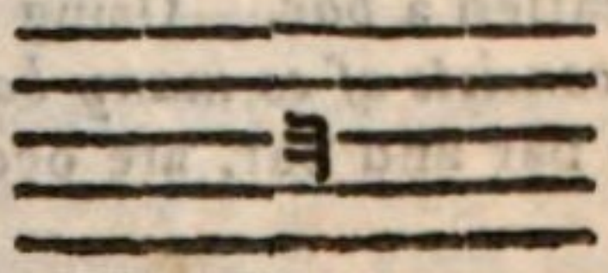
Semiquaver Rest.



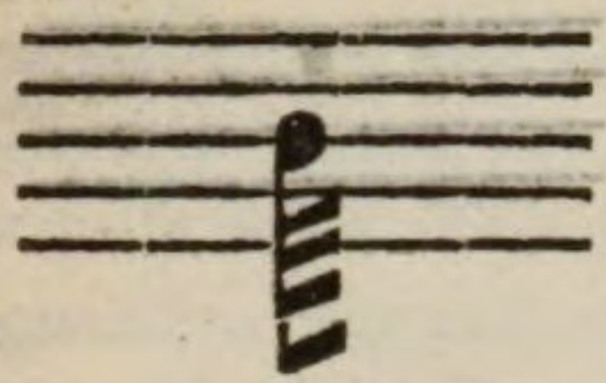
Demisemiquaver.

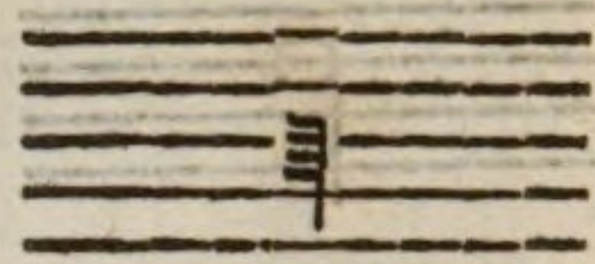


Demisemiquaver Rest.

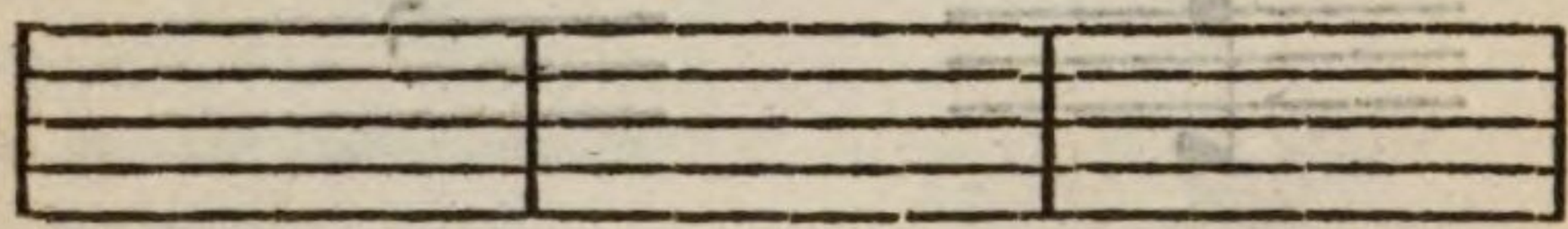


Double Demisemiq^r. Double Demisemiq^r. Rest.





The established proportions of the *notes* and *rests* enable the composer to divide the materials of his melody into regular and equal measures of time; and serve to guide the practitioner in its performance. These measures are marked by short perpendicular lines, called *bars*, drawn through the stave*, thus—

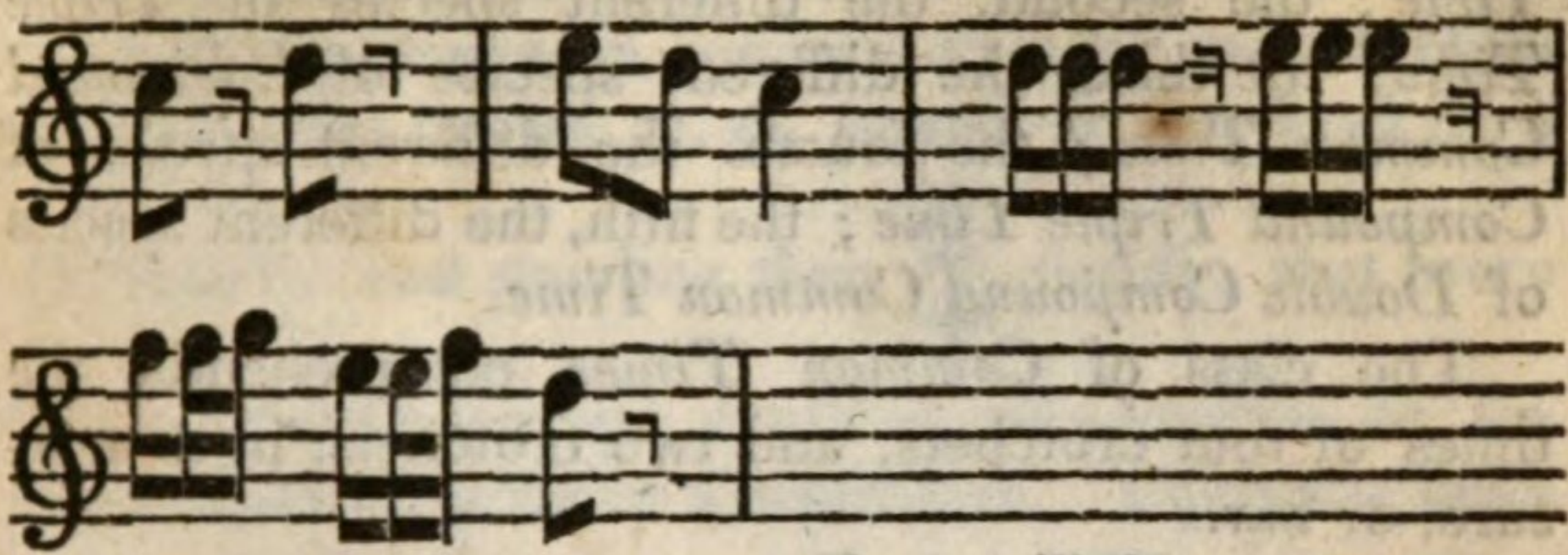


In the same melody, or movement, the measures are always equal; that is, notes or rests, or notes and rests commixed, (comprehending the same measurement of time) supply each division of that melody.

---

* The distance between one perpendicular line and another, is also called a *bar*. Using the word *bar* in this sense, we say *a melody consists of so many bars;* meaning, that so many spaces between bar and bar, are occupied.

Example.



Here the first bar contains two quavers and two quaver rests—equal to two crotchets; the second bar, two quavers and a crotchet—equal to two crotchets; the third bar, six semiquavers and two semiquaver rests—equal to two crotchets; the fourth bar, two semiquavers, four demisemiquavers, a quaver, and a quaver rest—equal to two crotchets; so that, however variously the bars are filled, in respect of their particular characters, they are all equal in regard of their quantities of *time.*

Measures, or Times, and their Signs*.

The *Measures*, or *Times*, of Music are very various; so, necessarily, are the *Signs* by which they are indicated: and as every *measure*, or *time*, has its own appropriate *sign*, there are as many different signs as different measures, or times.

---

* *Measures*, or *Times*, were unknown, till the age of John de Muris: Guido wrote his music with simple points, which did not express different quantities. Consequently, even the oldest of the present signs called *notes*, are of a comparatively late invention.

These Measures, or Times, are of five classes. The first class includes the different species of *Common Time;* the second, the different species of *Triple Time;* the third, the different species of *Compound Common Time;* the fourth, the different species of *Compound Triple Time;* the fifth, the different species of *Double Compound Common Time.*

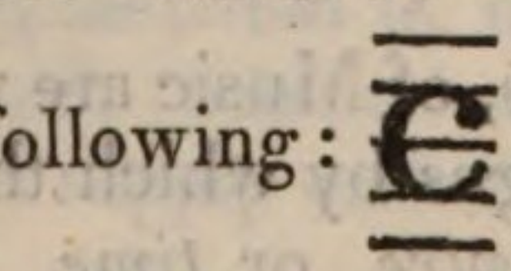
The class of *Common Times* comprehends the times of four crotchets, and two crotchets, in a measure, or bar.

The class of *Triple Times* comprehends the times of three minims, three crotchets, and three quavers, in a measure, or bar.

The class of *Compound Common Times* comprehends the times of twice three crotchets, and twice three quavers, in a measure, or bar.

The class of *Compound Triple Times* comprehends the times of thrice three crotchets, thrice three quavers, and thrice three semiquavers, in a measure, or bar.

The class of *Double Compound Common Times,* comprehends the times of four times three quavers, and four times three semiquavers, in a measure, or bar.

The sign for Common Time of four crotchets in a bar, is the following:  The signs for the other times consist of two numerical figures, one placed over the other, as

$$\frac{2}{4} - \frac{3}{4} - \frac{3}{8} - \frac{6}{8}.$$

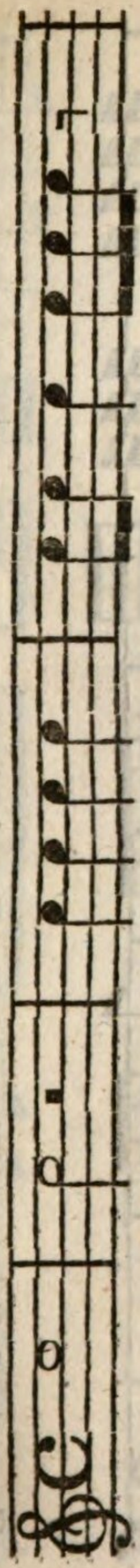
The object, in so employing these figures, is, to designate the specific portions, and number of portions, of a semibreve (the longest note in modern use) contained in each bar of the movement at the head of

which they are placed. Thus, the semibreve being the common standard of reckoning with respect to the portions of the bars, and a crotchet the fourth part of a semibreve, in common time of two crotchets in a bar, the figures, 2, 4, placed at the head of a movement, and standing thus, $\frac{2}{4}$ signify, that every bar in that movement contains two-fourths, or the value of two-fourths of a semibreve. Upon the same principle of reckoning, the figures $\frac{3}{2}$ signify, that each bar contains three halves, or the value of three halves, of a semibreve; the figures $\frac{3}{4}$ that each bar contains three-fourths, or the value of three-fourths, of a semibreve; the figures $\frac{3}{8}$ that each bar contains three-eighths, or the value of three-eighths, of a semibreve; the figures $\frac{6}{4}$ that each bar contains six-fourths, or the value of six-fourths, of a semibreve; the figures $\frac{6}{8}$ that each bar contains six-eighths, or the value of six-eighths, of a semibreve; the figures $\frac{9}{4}$ that each bar contains nine-fourths, or the value of nine-fourths, of a semi-

breve; the figures $\frac{9}{8}$ that each bar contains nine-eighths, or the value of nine-eighths, of a semibreve; the figures $\frac{9}{16}$ that each bar contains nine-sixteenths, or the value of nine-sixteenths, of a semibreve; the figures $\frac{12}{8}$ that each bar contains twelve-eighths, or the value of twelve-eighths, of a semibreve; the figures $\frac{12}{16}$ that each bar contains twelve-sixteenths, or the value of twelve-sixteenths, of a semibreve.

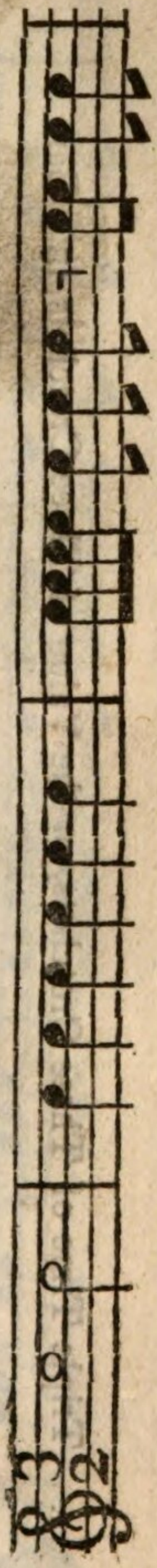
EXAMPLES.

Common Time of Four Crotchets, or the Value of Four Crotchets, in a Bar.

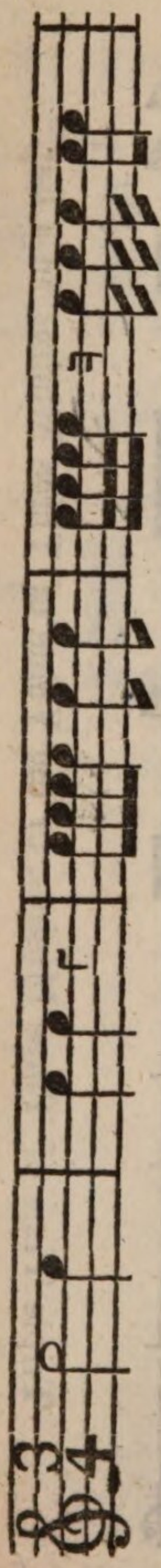


Common Time of Two Crotchets, or the Value of Two Crotchets, in a Bar.

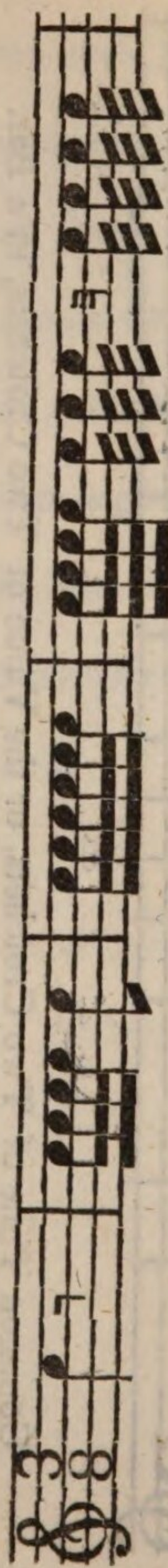
Triple Time of Three Minims, or the Value of Three Minims, in a Bar.



Triple Time of Three Crotchets, or the Value of Three Crotchets, in a Bar.



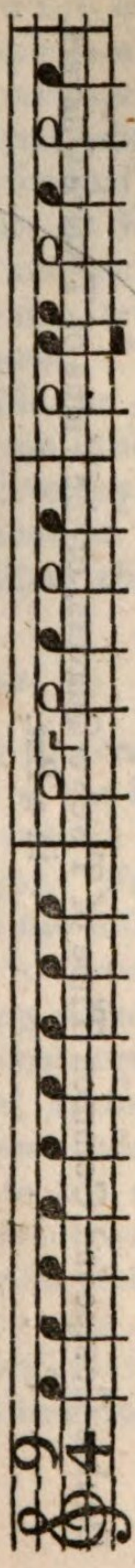
Triple Time of Three Quavers, or the Value of Three Quavers, in a Bar.



Compound Common Time of Six Crotchets, or the Value of Six Crotchets, in a Bar.

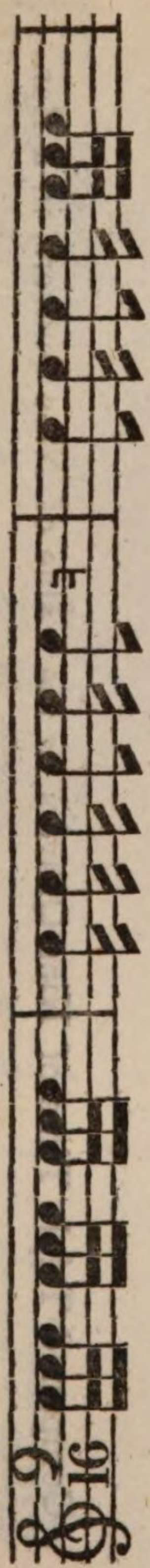
Compound Common Time of Six Quavers, or the Value of Six Quavers, in a Bar.

Compound Triple Time of Nine Crotchets, or the Value of Nine Crotchets, in a Bar.



Compound Triple Time of Nine Quavers, or the Value of Nine Quavers, in a Bar.

Compound Triple Time of Nine Semiquavers, or the Value of Nine Semiquavers, in a Bar.



Double Compound Common Time of Twelve Quavers, or the Value of Twelve Quavers, in a Bar.

Double Compound Common Time of Twelve Semiquavers, or the Value of Twelve Semiquavers, in a Bar.

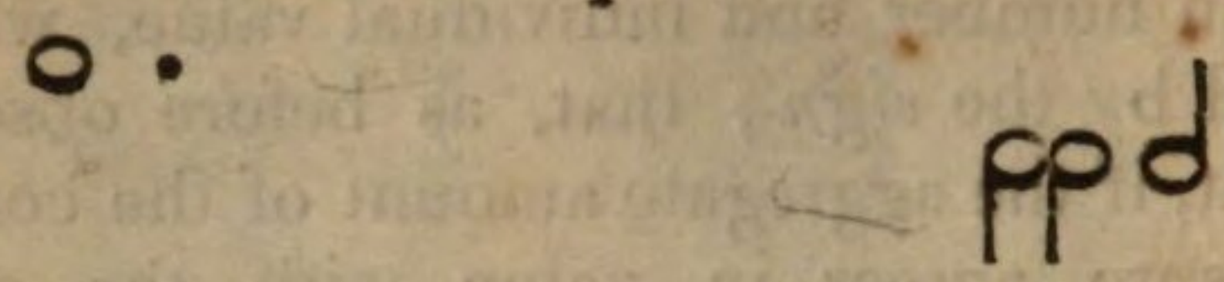
The various manners in which the bars of each of the times in the above examples are filled, will remind the student, that it is not necessary that each measure of a melody, or movement, should contain notes agreeing in number and individual value, with those announced by the *sign*; that, as before observed, it is sufficient, if the aggregate amount of the contents of each measure agrees in value with the aggregate amount of the announced notes. To say, however, that this variety is admissible, as conformable to allowance, would be saying too little: it is indispensable. The demands for diversity in this particular, are co-extensive with imagination. Hence the continual necessity for the auxiliary character called a

Dot.

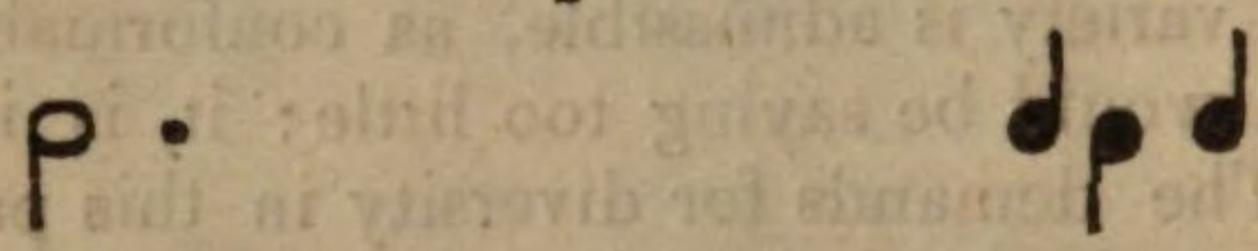
The *dot*, for a long time, was confined to the office of making one note supply a bar in triple or ternary measure, by rendering the note in the front of which it was placed, one half longer. For instance, a semibreve, equal in duration to *two* minims, having a *dot* after it, was rendered equal to *three* minims; a minim, equal to *two* crotchets, being *dotted*, became equal to *three* crotchets; and a crotchet, equal to *two* quavers, being *dotted*, became equal to *three* quavers. The *dot* has, in later times, been added to the shorter notes. A quaver, equal to *two* semiquavers, being *dotted*, is equal to *three* semiquavers; a semiquaver, equal to *two* demisemiquavers, being *dotted*, is equal to *three* demisemiquavers; and a demisemiquaver, equal to *two* double demisemiquavers, being *dotted*, is equal to *three* double demisemiquavers.

Examples.

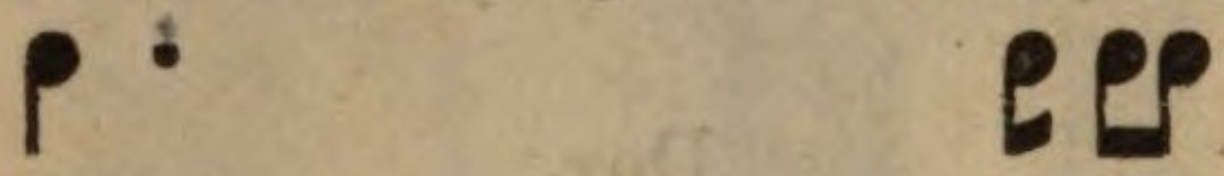
Semibreve *dotted*——equal to Three Minims.



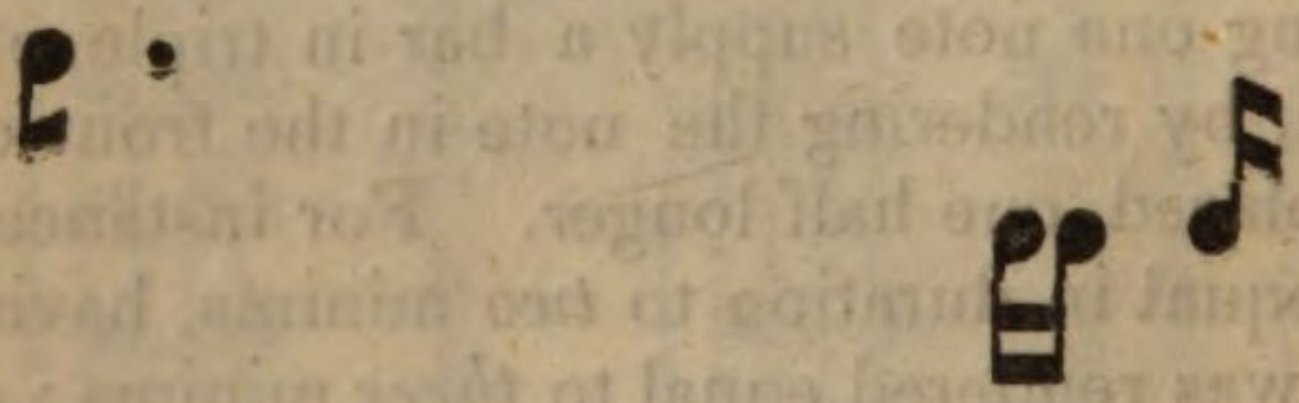
Minim *dotted*——equal to Three Crotchets.



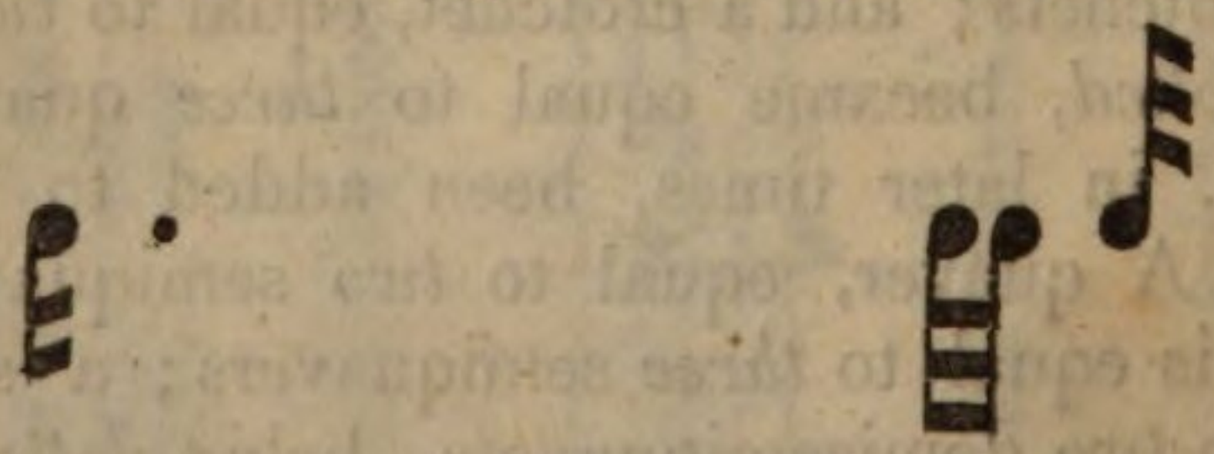
Crotchet *dotted*——equal to Three Quavers.



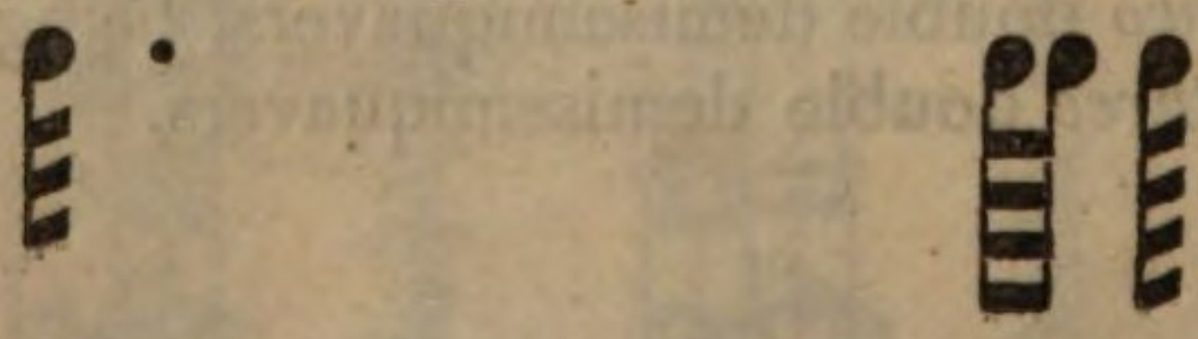
Quaver *dotted*——equal to Three Semiquavers.



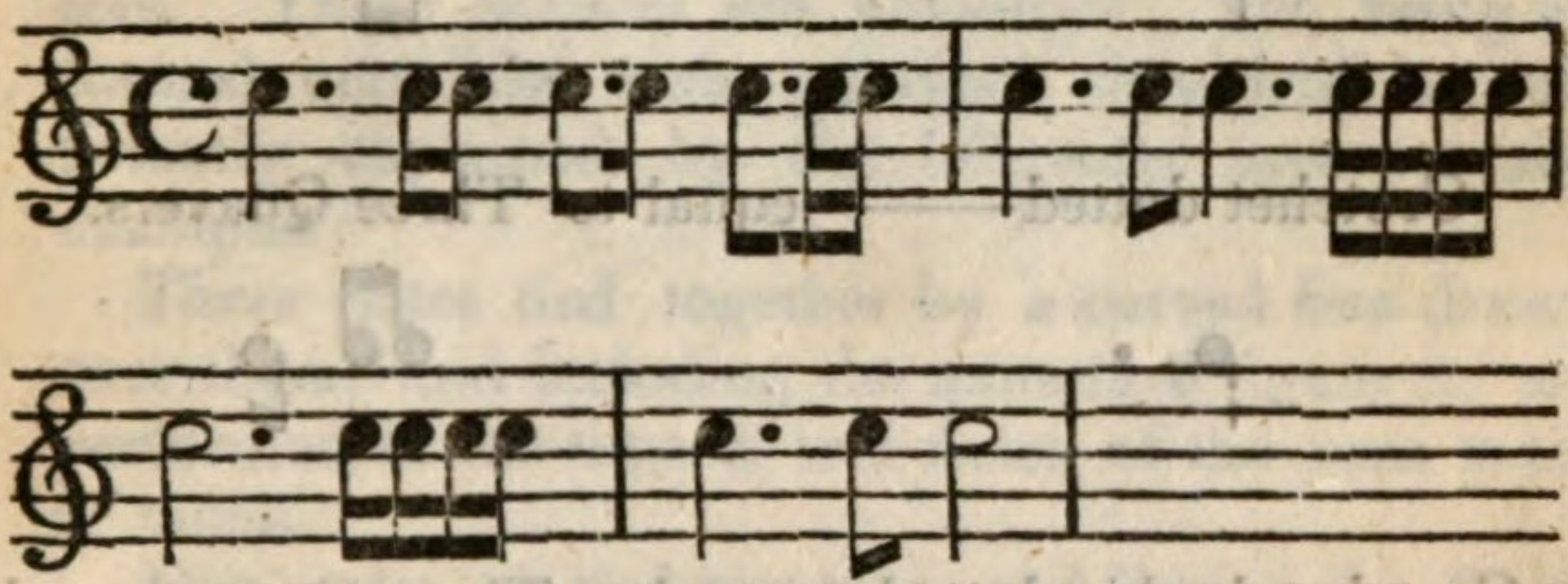
Semiquaver *dotted*—equal to Three Demisemiq^{rs}.



Demisemiq^{r}. *dotted*—equal to Three Doub. Demisem^{rs}.



The *dot*, as now employed, so greatly adds to attainable variety in filling the bars of any time, or measure, as to have become one of the most valuable resources of a composer; as its just observance in performance, is one of the real difficulties presented to the practitioner. To illustrate the dot's power of variety, an example in one of the measures, or times, will be sufficient.



Innumerable cases connected with the *dot*, present themselves in modern compositions, all which will be found to resolve themselves into the principle upon which the above bars are constructed.

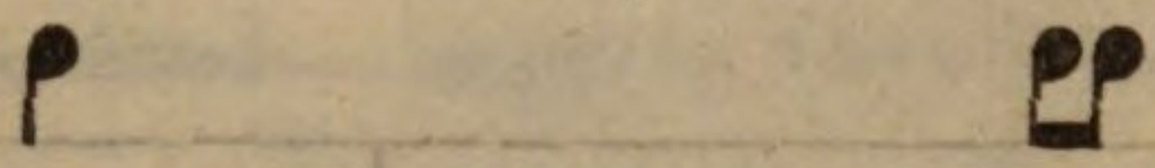
Double Dot.

As the *single dot* adds to any note before which it is placed half of that note, so the *double dot*, or *dot dotted* (a character of late invention) adds to any note a length equal to three quarters of that note. As the first dot operates upon the note, so the second dot operates upon the first dot. For instance: A dot adds to the length of a crotchet, the length of a quaver, equal to one half of that of the crotchet; and a *double dot* adds to the length of a crotchet, the length

of a quaver, equal to one half of that of the crotchet, and the length of the semiquaver, equal to one half of that of a quaver; or equal to one quarter of that of the crotchet.

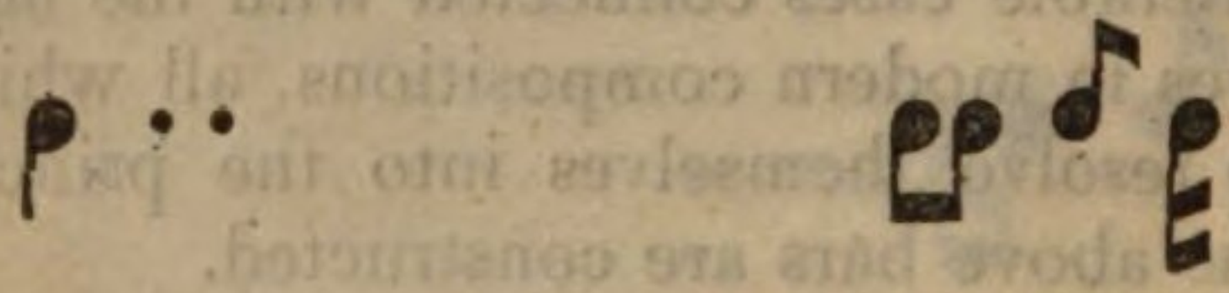
EXAMPLE.

Crotchet———equal to Two Quavers.

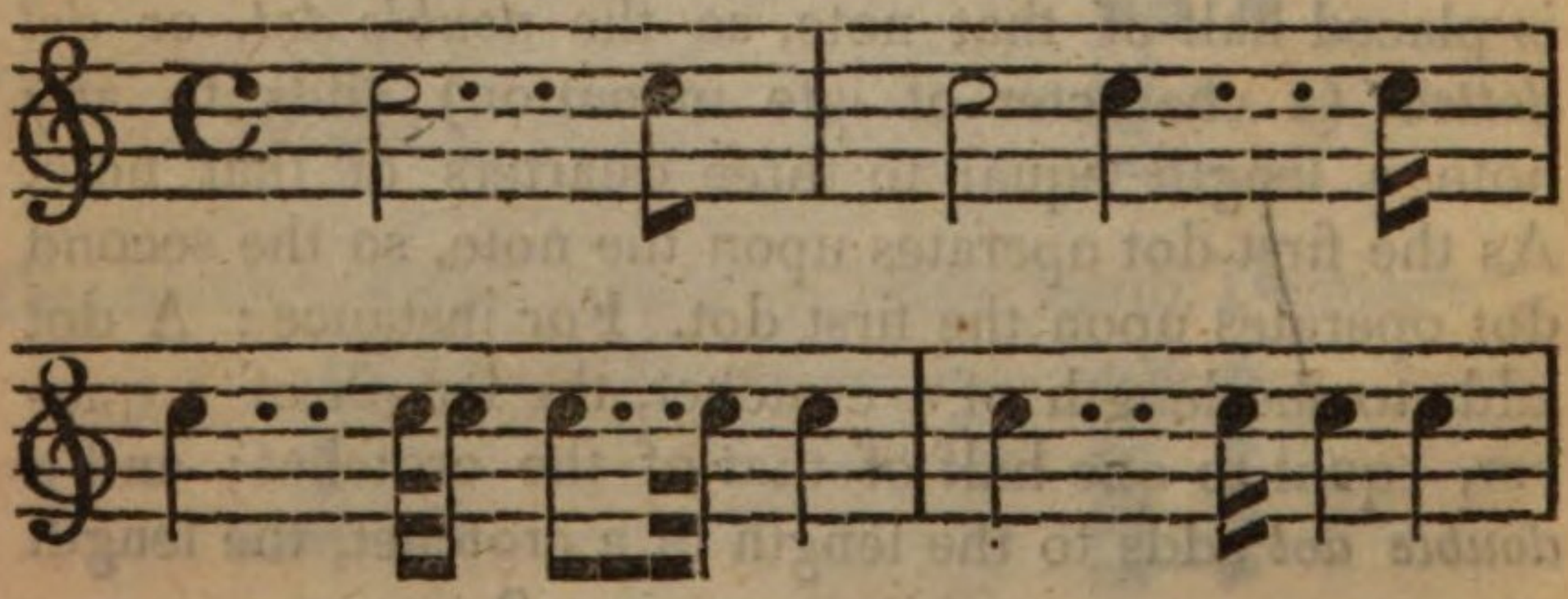


Crotchet dotted———equal to Three Quavers.

Crotchet double dotted—equal to Three Quavers and One Semiquaver.



EXAMPLE of the power of the Double Dot; given in Common Time of Four Crotchets in a Bar.



Other passages, including the *double dot*, continually occur, all which, as observed of cases involving the *single dot*, are resolvable into one principle.

Licences of Time.

There are also certain *Licences* of *Time*, from which considerable beauties are deduced by composers. These *licences* are numerous; but, being all formed upon the same principle, they will be sufficiently explained by the following precepts and examples:

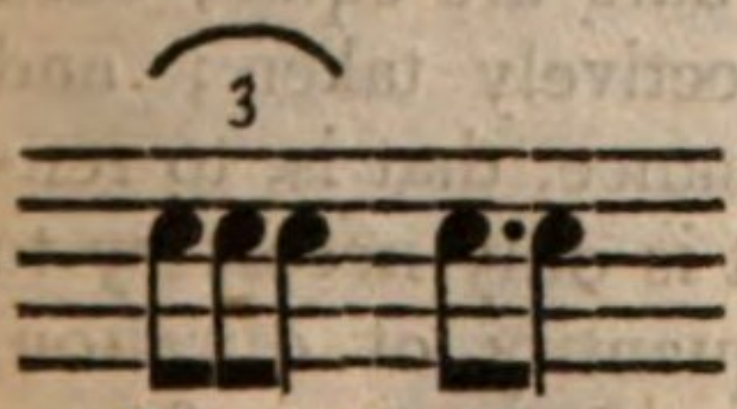
Three notes tied together by a curved line drawn over them, and including the numerical figure 3, are performed in the time of two notes of the same kind, or value.

Five notes, so tied together, and having the figure 5 over them, are performed in the time of four notes of the same kind or value.

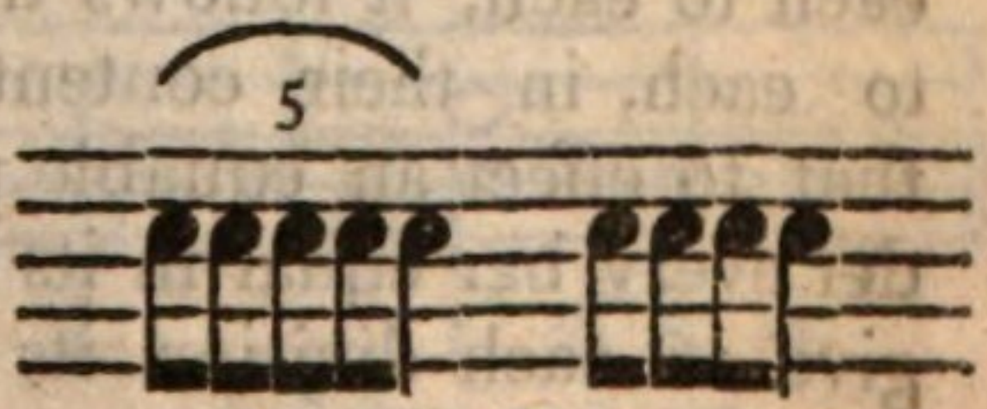
Six notes, so tied together, and having the figure 6 over them, are performed in the time of four notes of the same kind or value.

Nine notes, so tied together, and having the figure 9 over them, are performed in the time of eight notes of the same kind or value.

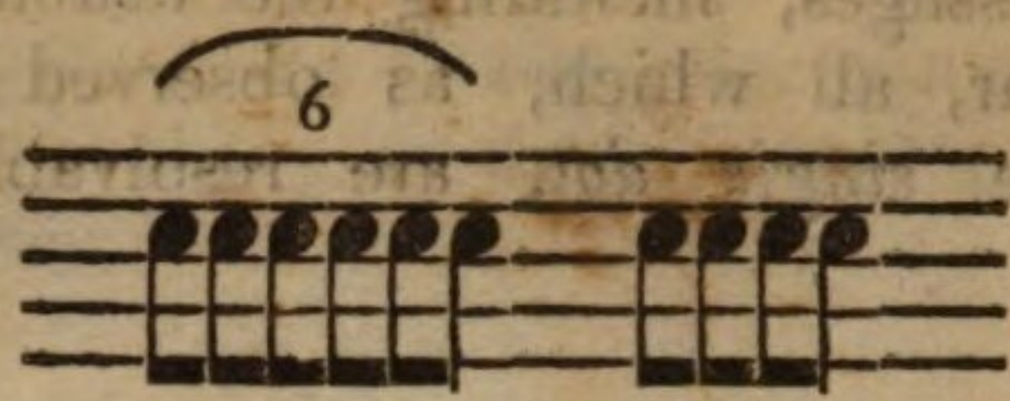
Examples.



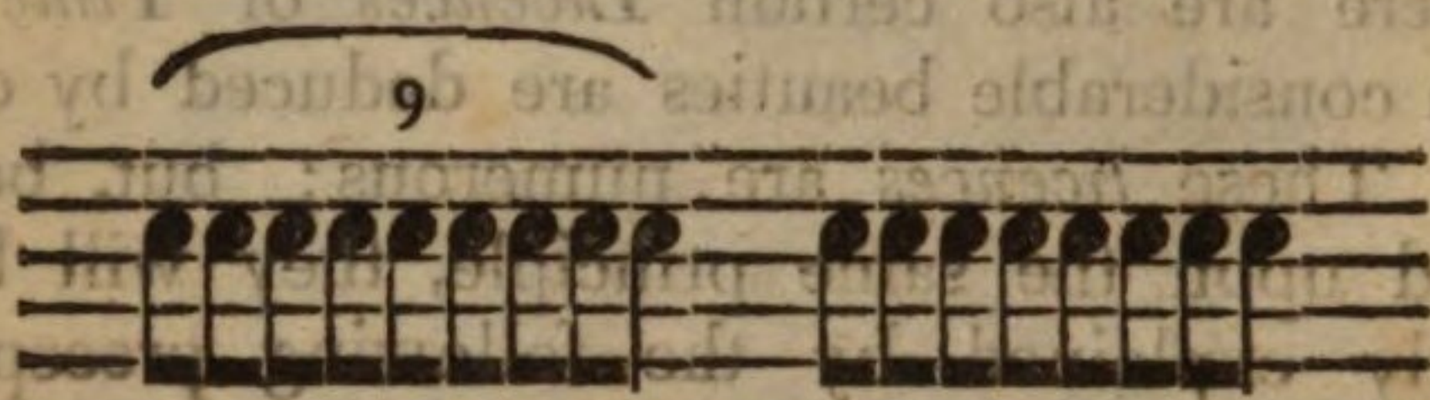
Three as Two.



Five as Four.



Six as Four.



Nine as Eight.

Beating and Counting the Time.

Music, having for its operation the excitement of the passions, through the medium of the sense, is not, like other of the sciences, confined to theoretical calculations; but, on the contrary, owes its very life and being to its *audibility;* its appeal to the ear, by *performance;* and the first requisite in performance is, the command of a *true time.*

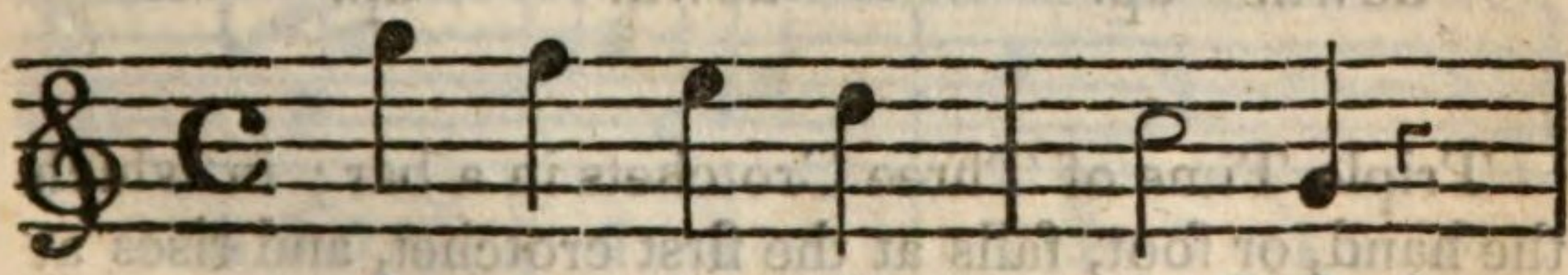
This command is best acquired by employing, as a guide, a regular counting, or the mechanical action of the hand, or foot.

The number and value of the assigned divisions of the bars of a melody, or movement, being equal, each to each, it follows that the bars are equal, each to each, in their contents, collectively taken; and that to effect an equable performance, that is, to render every bar equal in its time, it is only necessary to give to each division its just quantity of duration. If, therefore, previous to the performance of any

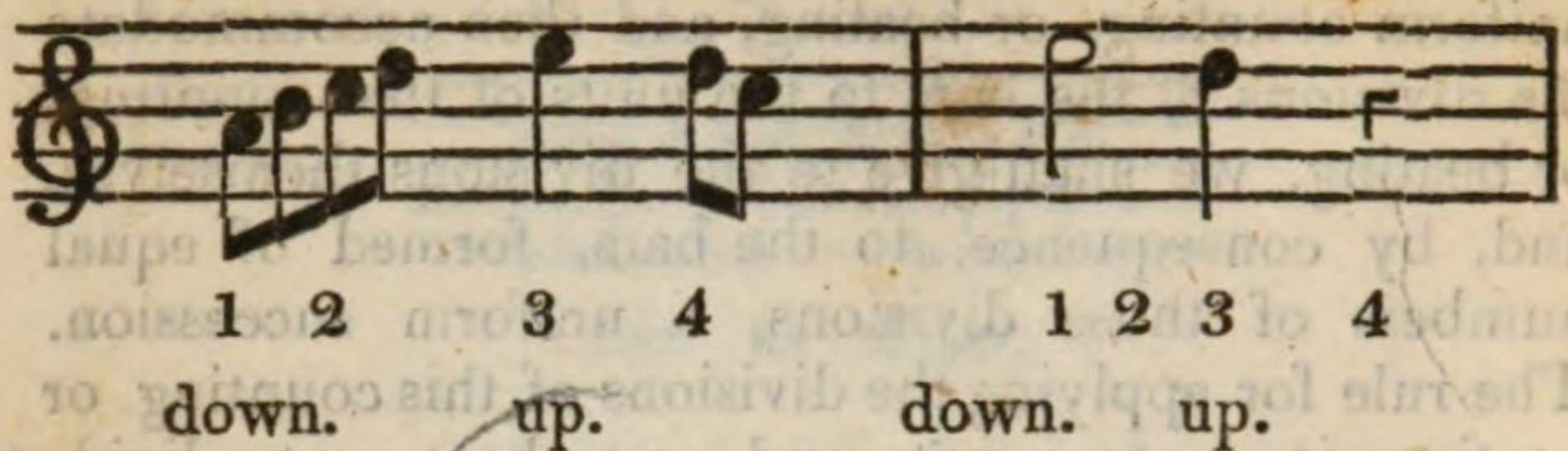
movement, we estimate the measure, commence a uniform counting, or beating, and then accommodate the divisions of the bars to the units of that counting, or beating, we shall give to the divisions themselves, and, by consequence, to the bars, formed of equal numbers of those divisions, a uniform succession. The rule for applying the divisions of this counting, or beating, is, so to count, and so to beat, as to divide the contents of each bar into two equal numbers, one to one, or two to two, if the time be *common;* and into two unequal numbers, two and one, if the time be *triple;* into three and three, or six and six, if the time be *compound common;* and into six and three, if the time be *compound triple.* This is effected by dropping the hand, or foot, at the commencement of each bar, and raising it at such part of the bar, as shall be agreeable to the above rule for dividing it. If *counting* be used instead of beating, still a descent and elevation of the foot, or hand, that is, a *beating*, must be imagined, and the partition of the bar be accommodated to such imagined descent and elevation.

Examples of Beating and Counting Time.

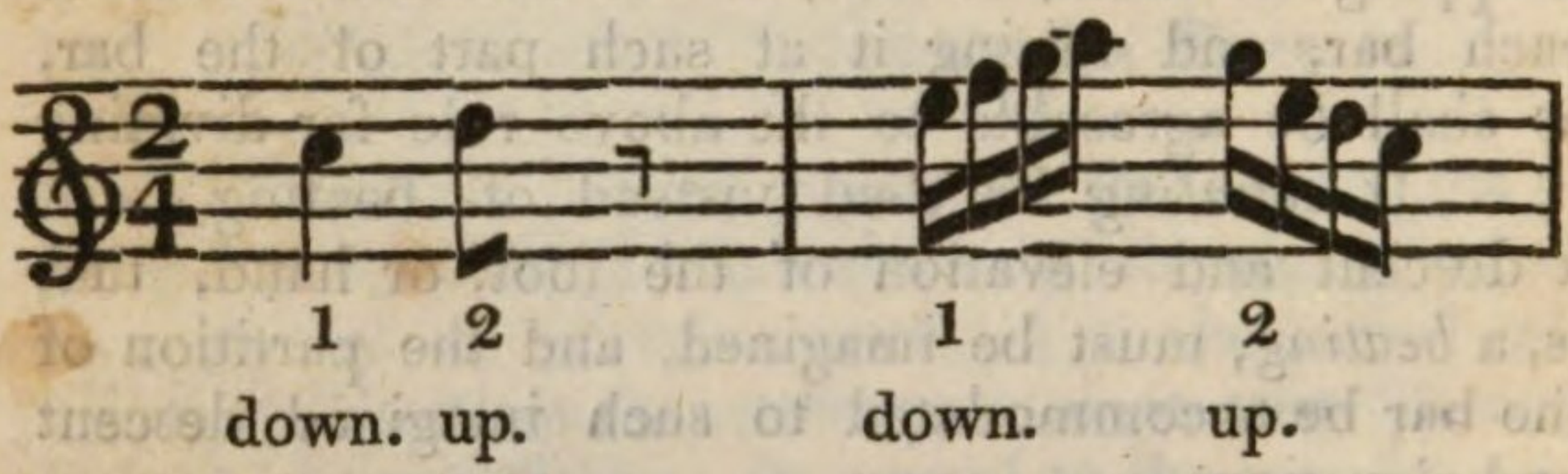
Common Time of Four Crotchets in a bar; in which the hand, or foot, falls at the first crotchet, and rises at the third; the voice counting two while it is down, and two while it is up.

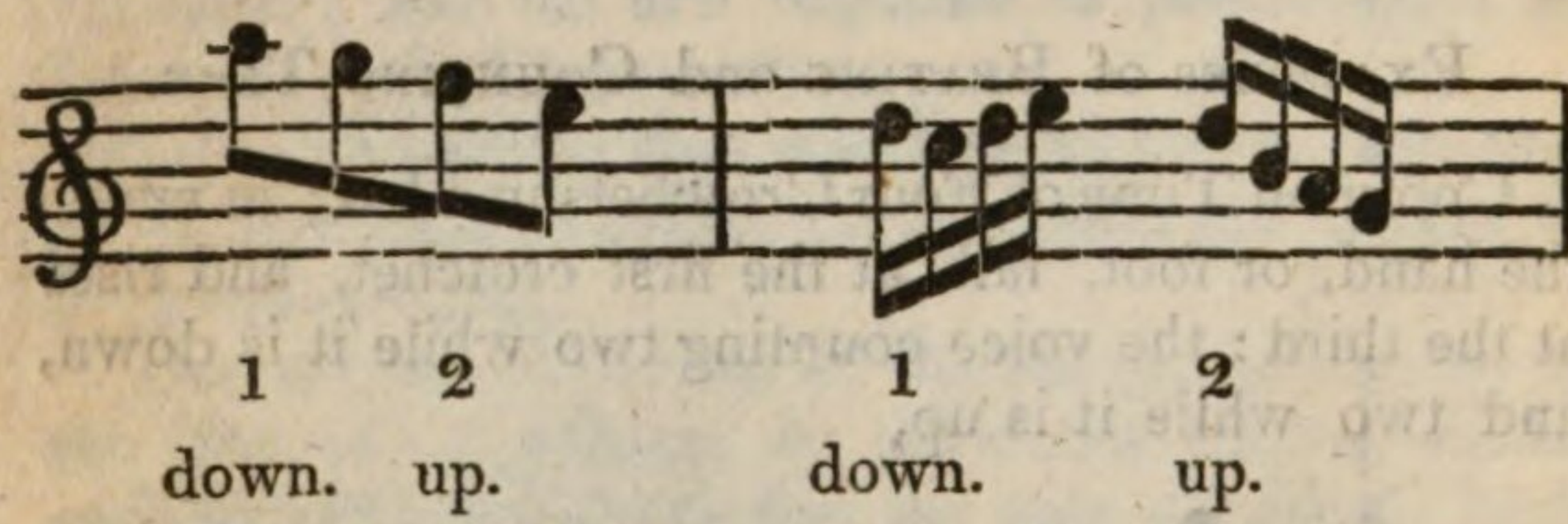


1 2 3 4 1 2 3 4
down. up. down. up.
1 2

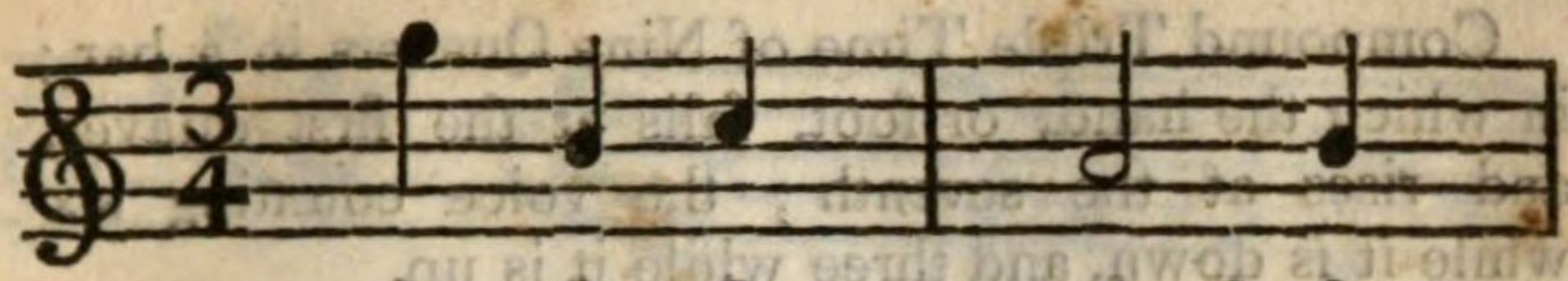


Common Time of Two Crotchets in a bar; in which the hand, or foot, falls at the first crotchet, and rises at the second; the voice counting one while it is down, and one while it is up.



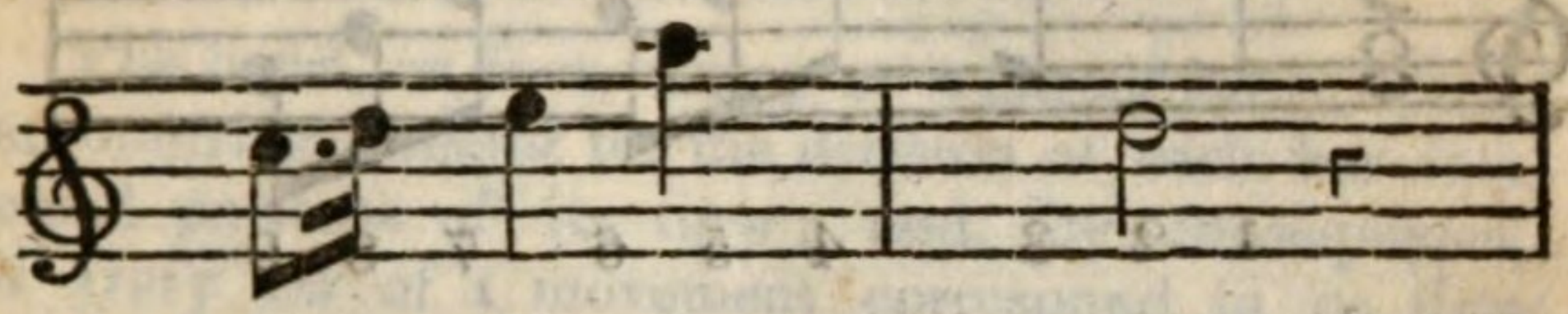


Triple Time of Three Crotchets in a bar; in which the hand, or foot, falls at the first crotchet, and rises at the third; the voice counting two while it is down, and one while it is up.



1 2 3 1 2 3

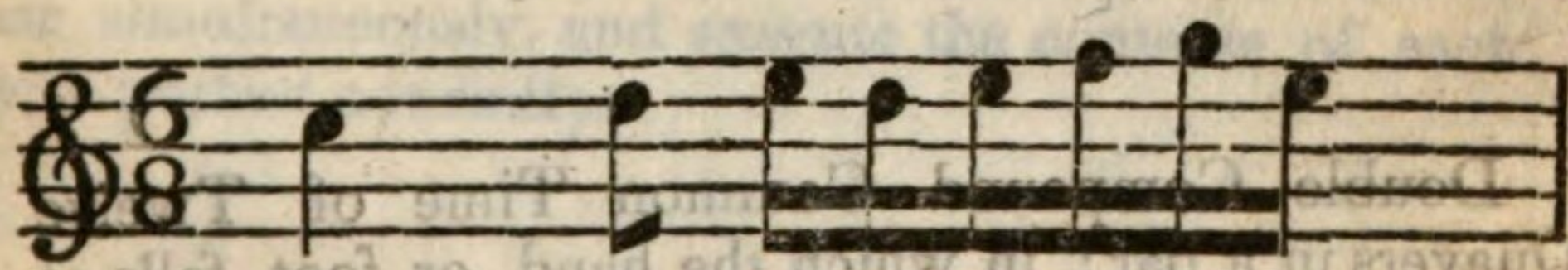
down. up. down. up.



1 2 3 1 2 3

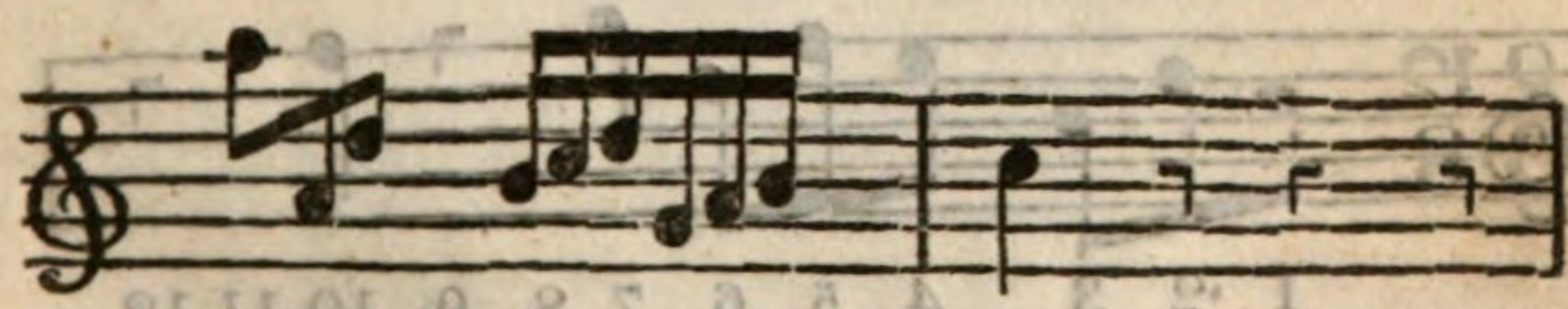
down. up. down. up.

Compound Common Time of Six Quavers in a bar; in which the hand, or foot, falls at the first quaver, and rises at the fourth; the voice counting three while it is down, and three while it is up.



1 2 3 4 5 6

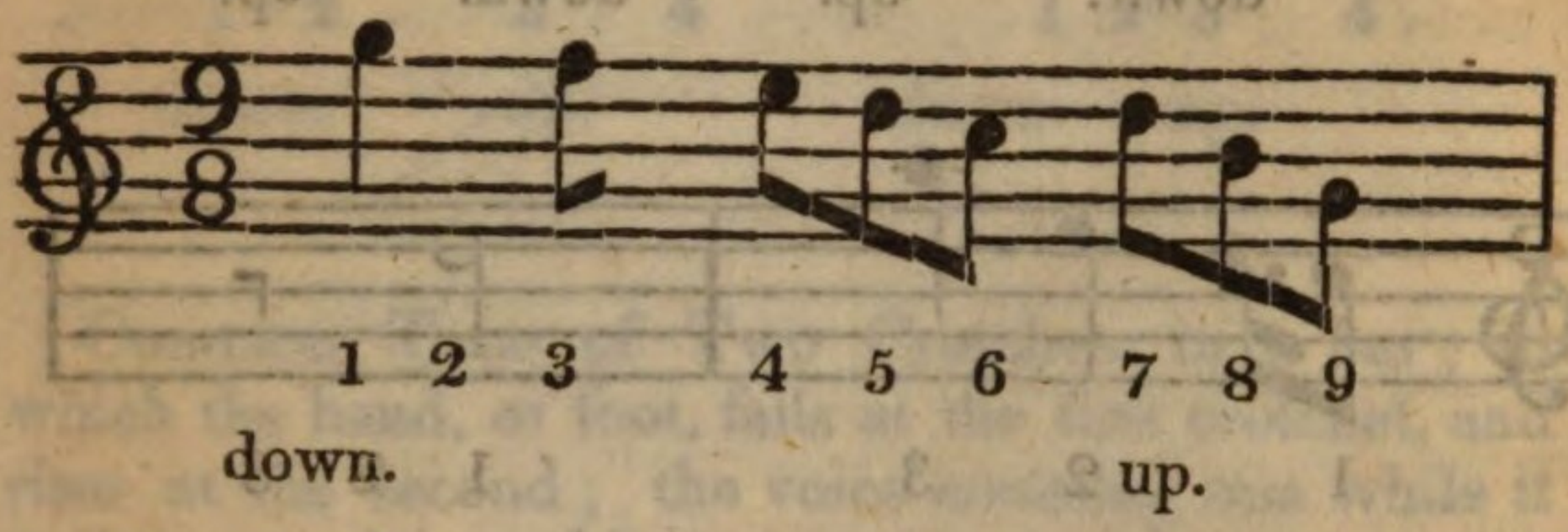
down. up.

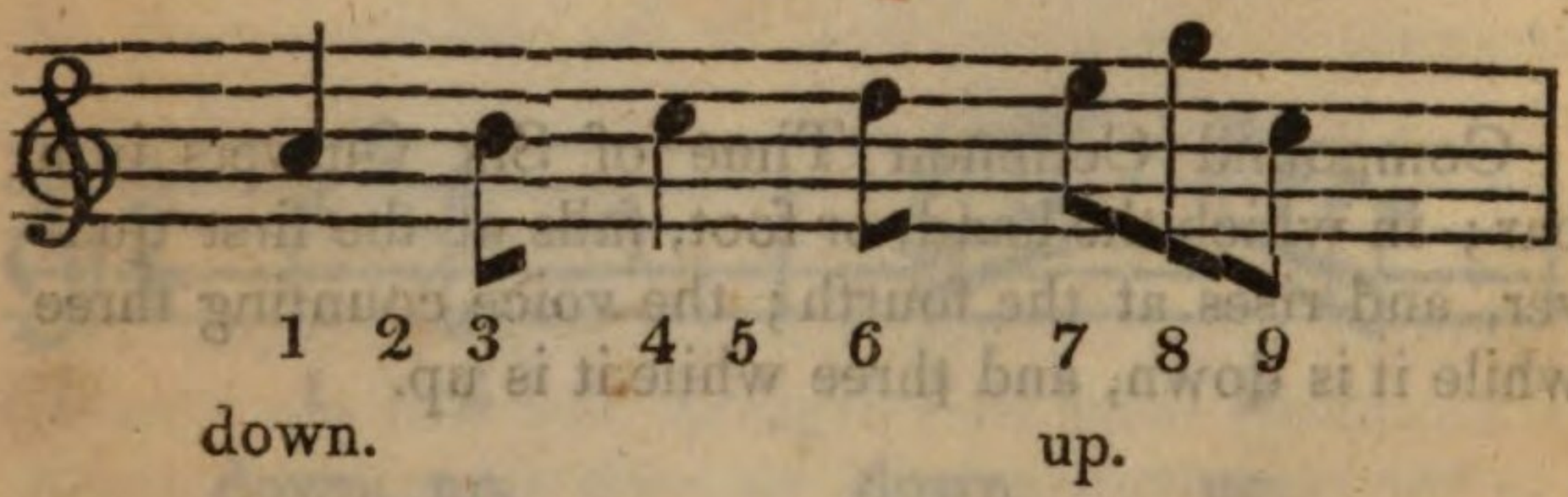


1 2 3 4 5 6 1 2 3 4 5 6

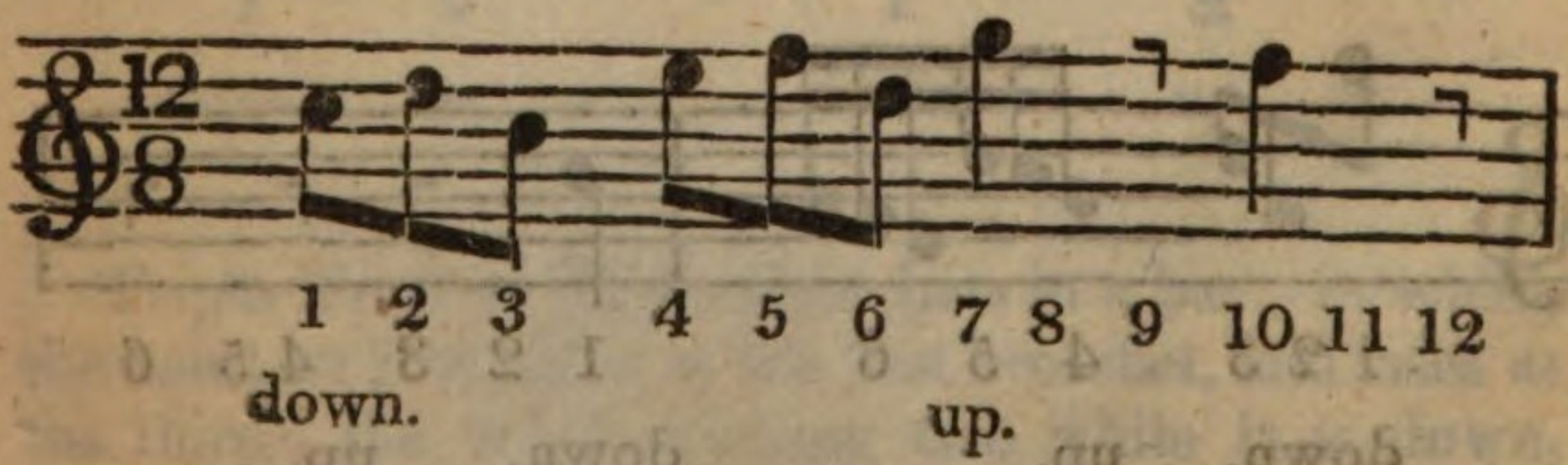
down. up. down. up.

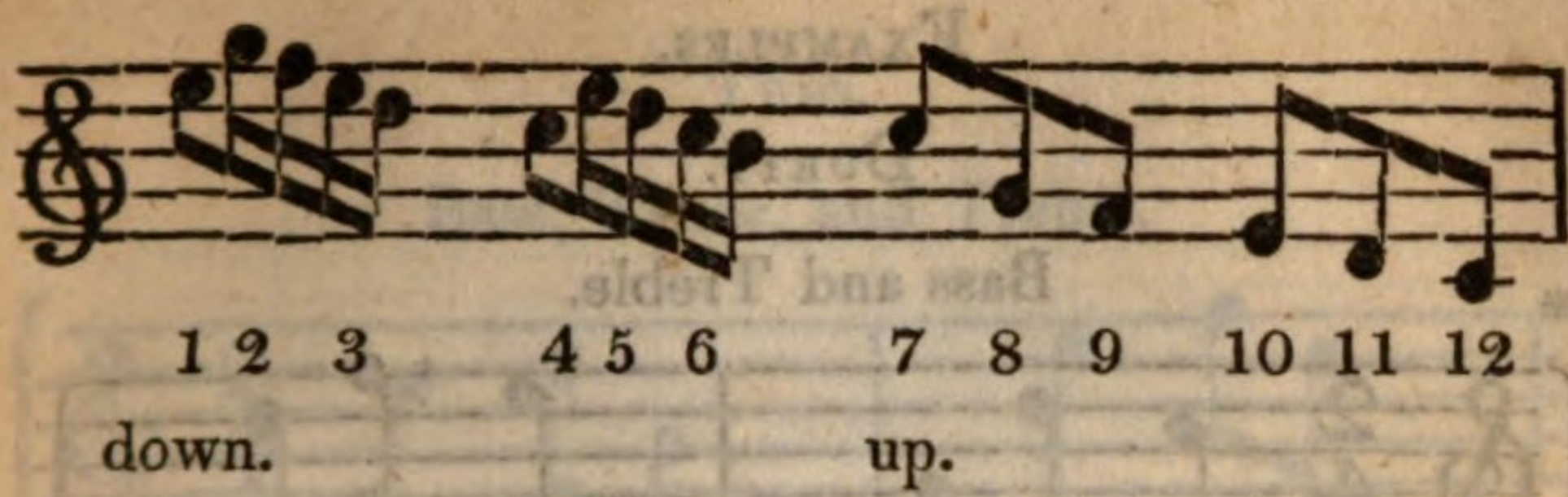
Compound Triple Time of Nine Quavers in a bar; in which the hand, or foot, falls at the first quaver, and rises at the seventh; the voice counting six while it is down, and three while it is up.





Double Compound Common Time of Twelve Quavers in a bar; in which the hand, or foot, falls at the first quaver, and rises at the seventh; the voice counting six while it is down, and six while it is up.





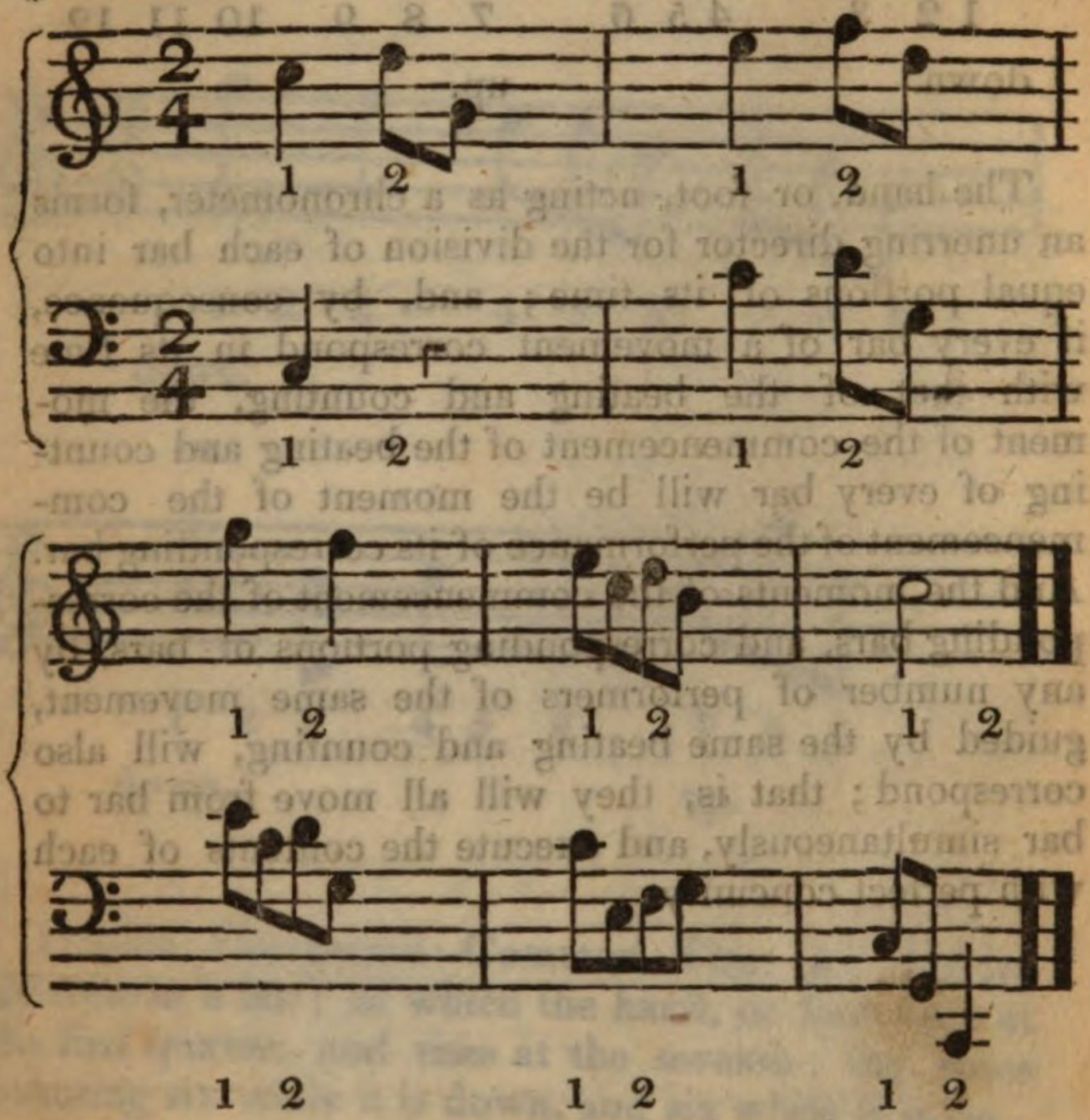
The hand, or foot, acting as a chronometer, forms an unerring director for the division of each bar into equal portions of its time; and, by consequence, if every bar of a movement correspond in its time with that of the beating and counting, the moment of the commencement of the beating and counting of every bar will be the moment of the commencement of the performance of its corresponding bar. And the moments of the commencement of the corresponding bars, and corresponding portions of bars, by any number of performers of the same movement, guided by the same beating and counting, will also correspond; that is, they will all move from bar to bar simultaneously, and execute the contents of each with perfect concinity.

Examples.

Duett.

Bass and Treble.

*



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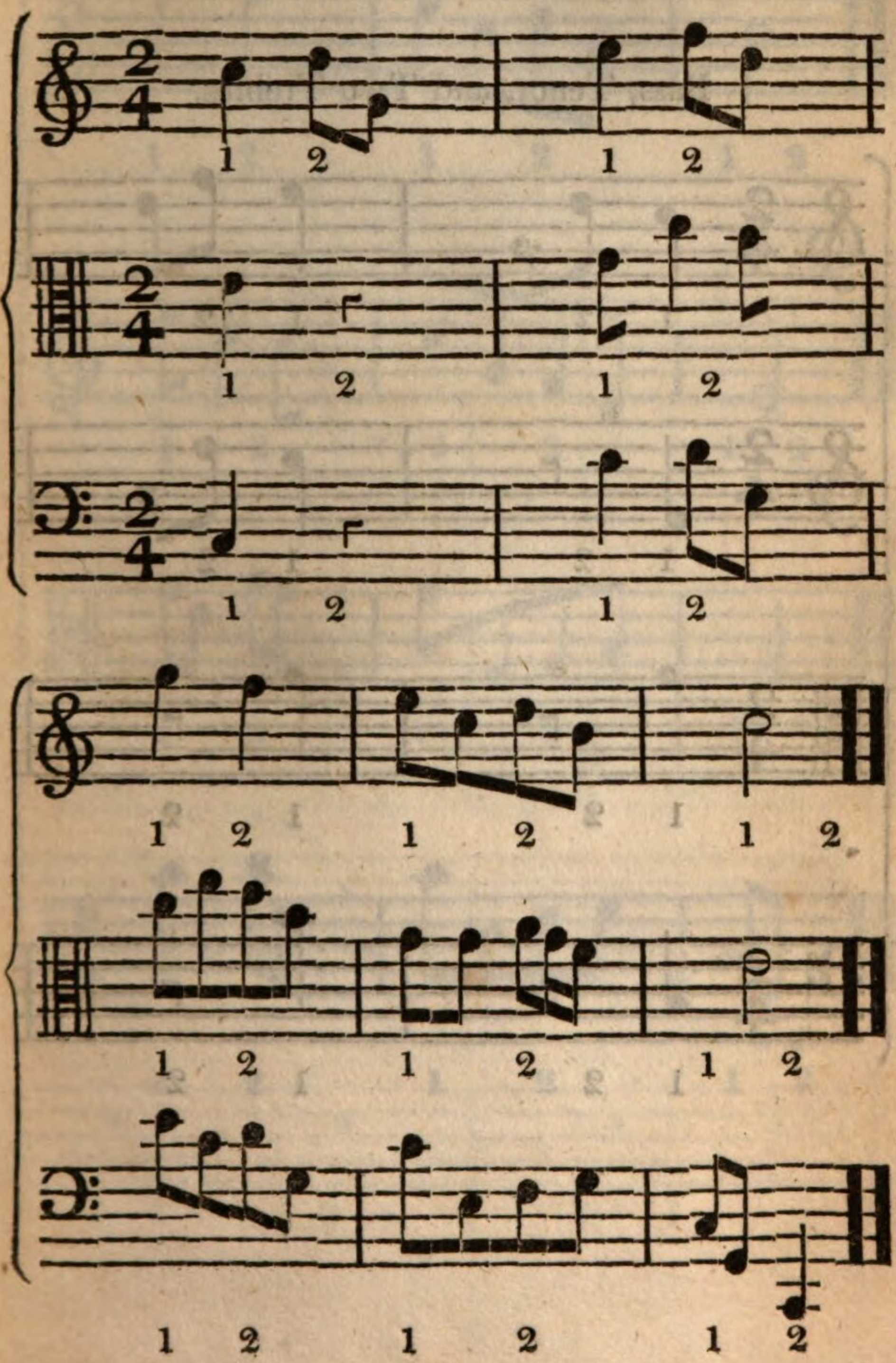
* This character, employed to bind the bass and treble staves, is called a *Brace*. Its use is, to bind together as many *parts* as are meant to move together. In music consisting of only one *part*, as a movement for a single instrument, or a melody for a single voice, it is not necessary. In compositions expressly written for the piano-forte, it combines two staves, the bass and the treble: and in those intended for a band, it unites all the scored parts, however numerous.

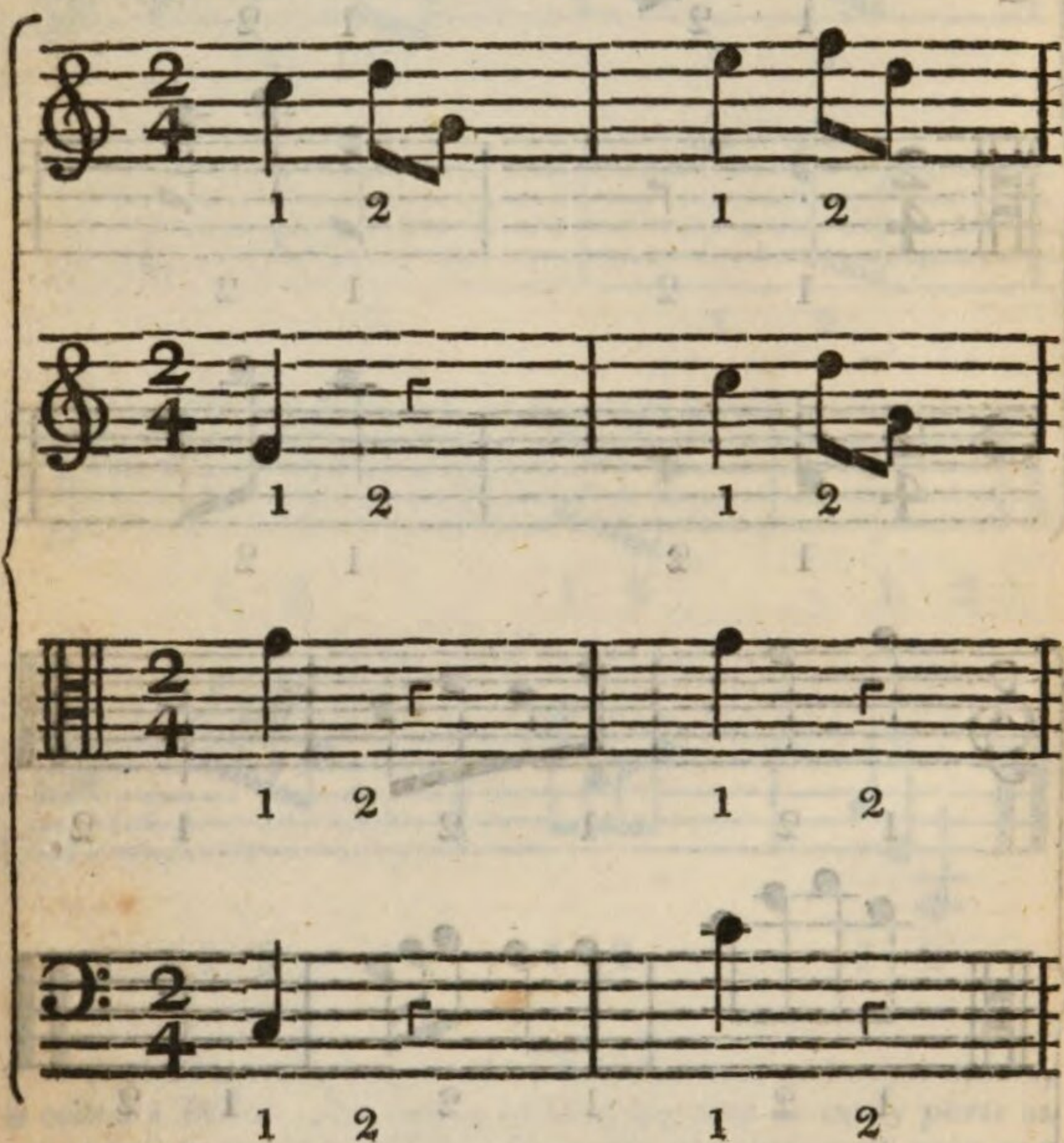
Trio.

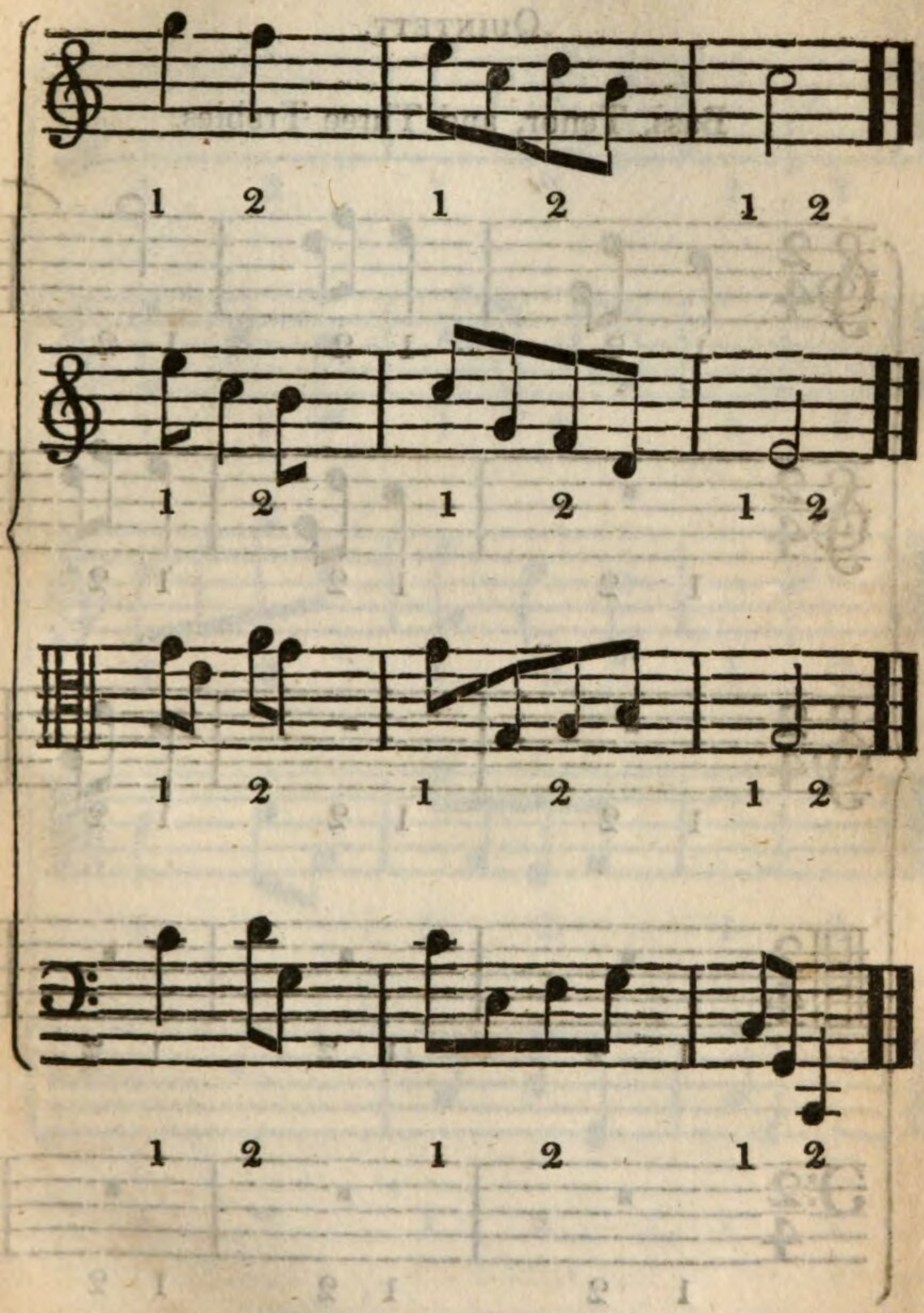
Bass, Tenor, and Treble.



Quartett.

Bass, Tenor, and Two Trebles.




1 2 1 2 1 2
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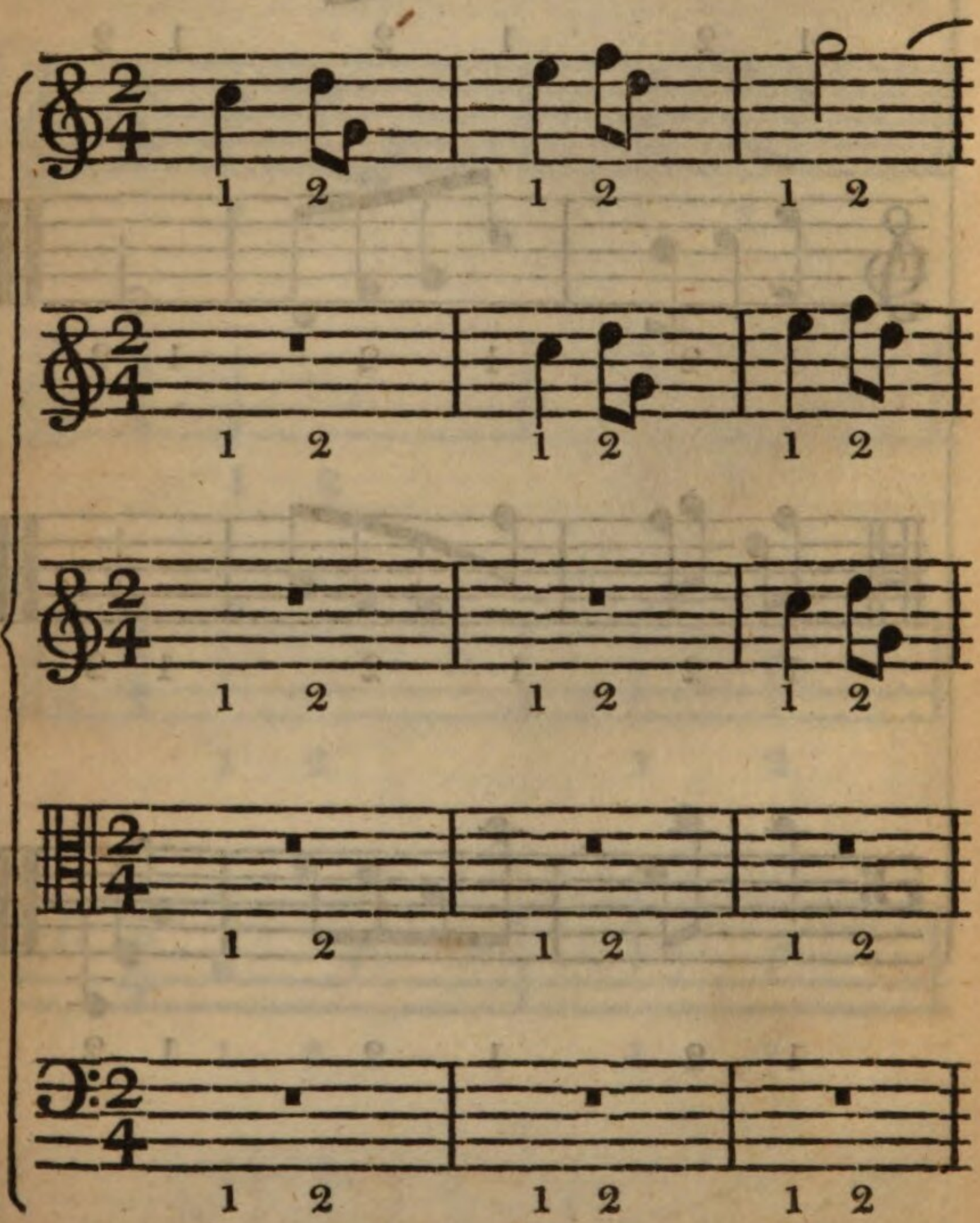
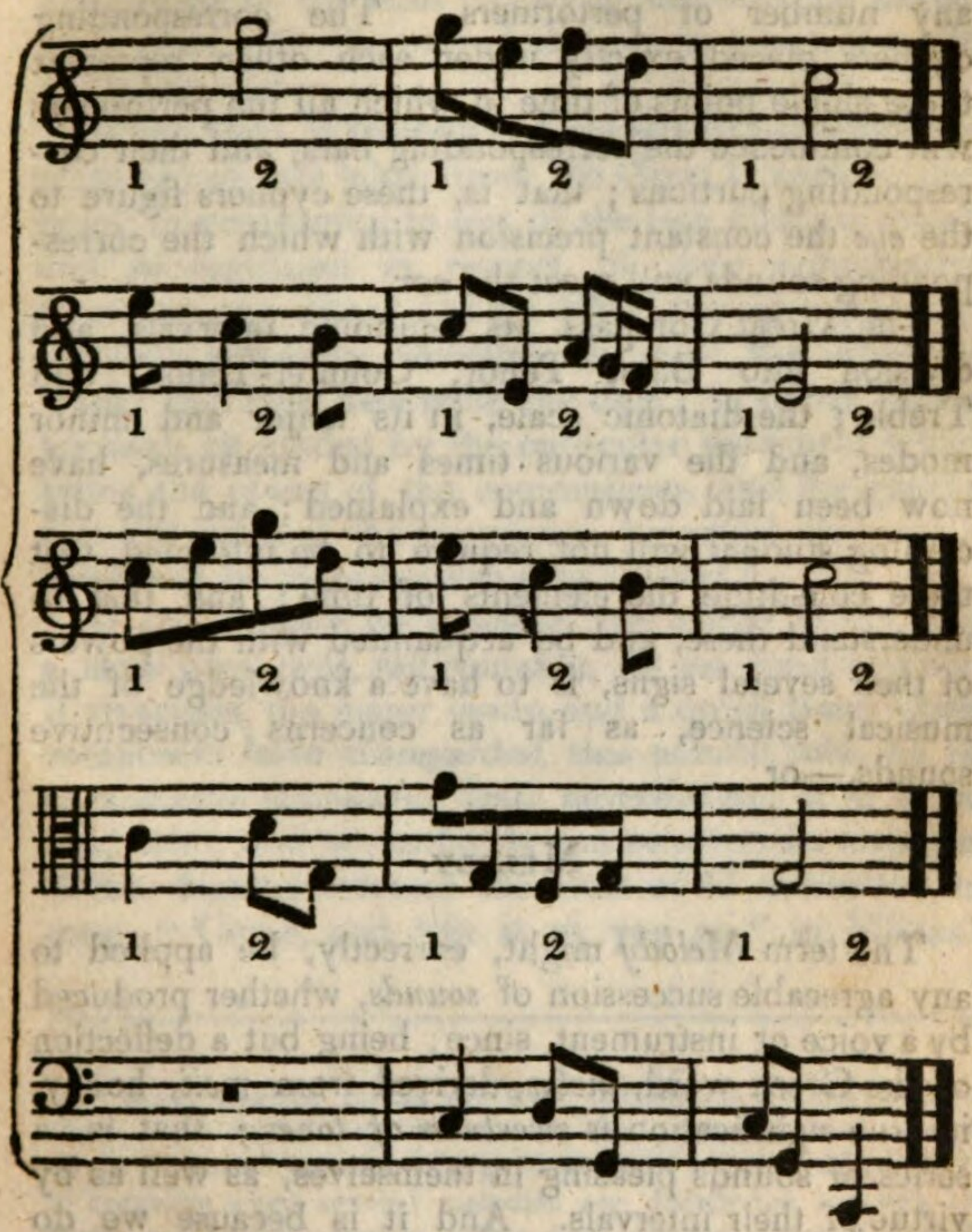
QUINTETT.

Bass, Tenor, and Three Trebles.





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By these examples, not at present to be considered *harmonically*, it is obvious, that the same beating and counting will keep together two, three, four, five, or any number of performers. The corresponding cyphers placed exactly under each other, represent those single points of time in which all the performers will commence the corresponding bars, and their corresponding portions; that is, these cyphers figure to the *eye* the constant precision with which the corresponding sounds will meet the *ear*.

The Great Compass, its semitonic intervals, and division into Bass, Tenor, Counter-Tenor, and Treble; the diatonic scale, in its major and minor modes, and the various times and measures, have now been laid down and explained; and the discerning student will not require to be informed, that these constitute the elements of tune; and that to understand these, and be acquainted with the powers of their several signs, is to have a knowledge of the musical science, as far as concerns consecutive sounds,—or

Melody.

The term *Melody* might, correctly, be applied to any agreeable succession of *sounds*, whether produced by a voice or instrument, since; being but a deflection of the Greek word, *melos*, derived from *meli*, honey, its true signification is *sweetness of tones*; that is, a series of sounds pleasing in themselves, as well as by virtue of their intervals. And it is because we do not sufficiently generalize the meaning of the word *melody*, that we are without any proper term for the upper parts of instrumental movements, however mellifluously constructed. Yet we continually say

of such movements, that "they *sing* charmingly," meaning, that they are *melodious*. This is an indirect application of the term *melody* to instrumental music, and agrees with the extended sense in which it ought to be received.

What, then, is melody? A consecutive arrangement of single sounds taken from the Great Compass, disposed in conformity to one of the two diatonic scales, and so regulated in respect of their comparative durations, or times, as to affect the ear agreeably. To form a melody, therefore, we must first select the *mode*, and then determine the *time*; in doing which, we shall be guided by the particular sentiment which forms the object of the composition, and the general cast and force of the impression by which that sentiment will be more immediately excited *.

If the subject be pathetic, the minor mode, and a slow time, will, indisputably, be the most eligible: if vivacious, the major mode, and a quick time. Great composers have disregarded this natural rule, as far as concerns the *mode*; but, nevertheless, it *is* a natural rule; and no authority can sanction its violation. When Handel selected the scale of C minor for the song, "Come, and trip it as you go," in Milton's

---

* Some authors, taking the word *Melody* in a more extended sense, insist that it implies not only the progression of a simple range of notes, but also that general result of the various *parts* in harmony when several melodies are distributed through the *score*, and bound together. The first of these styles of melody they term *monodic*, the second *polyodic*. But this *polyodic* style of composition, after all, is nothing more than a compounding of harmony with melody: for, as to add *under parts* to an air, is to *harmonize melody*, so, to tastefully and mellifluously adjust the embodying parts of a composition, is to *melodize harmony*.

"*L'Allegro*," he committed an error too palpable to be disguised by the quickness of the time and excellence of the composition. An equal mistake exists, in regard of *measure*, in the air, "Thais led the way," in "*Alexander's Feast*," the movement of which should have been rapid and *enragé*: and the whole time of the chorus, "All we like sheep have gone astray," in the "*Messiah*," ought, by its slowness, to have expressed the subdued feeling of contrition, made more evident by the desponding character of the minor mode*. These improprieties, blemishes even in the greatest genius, are still less to be tolerated in abilities of a general description, and therefore should be scrupulously avoided.

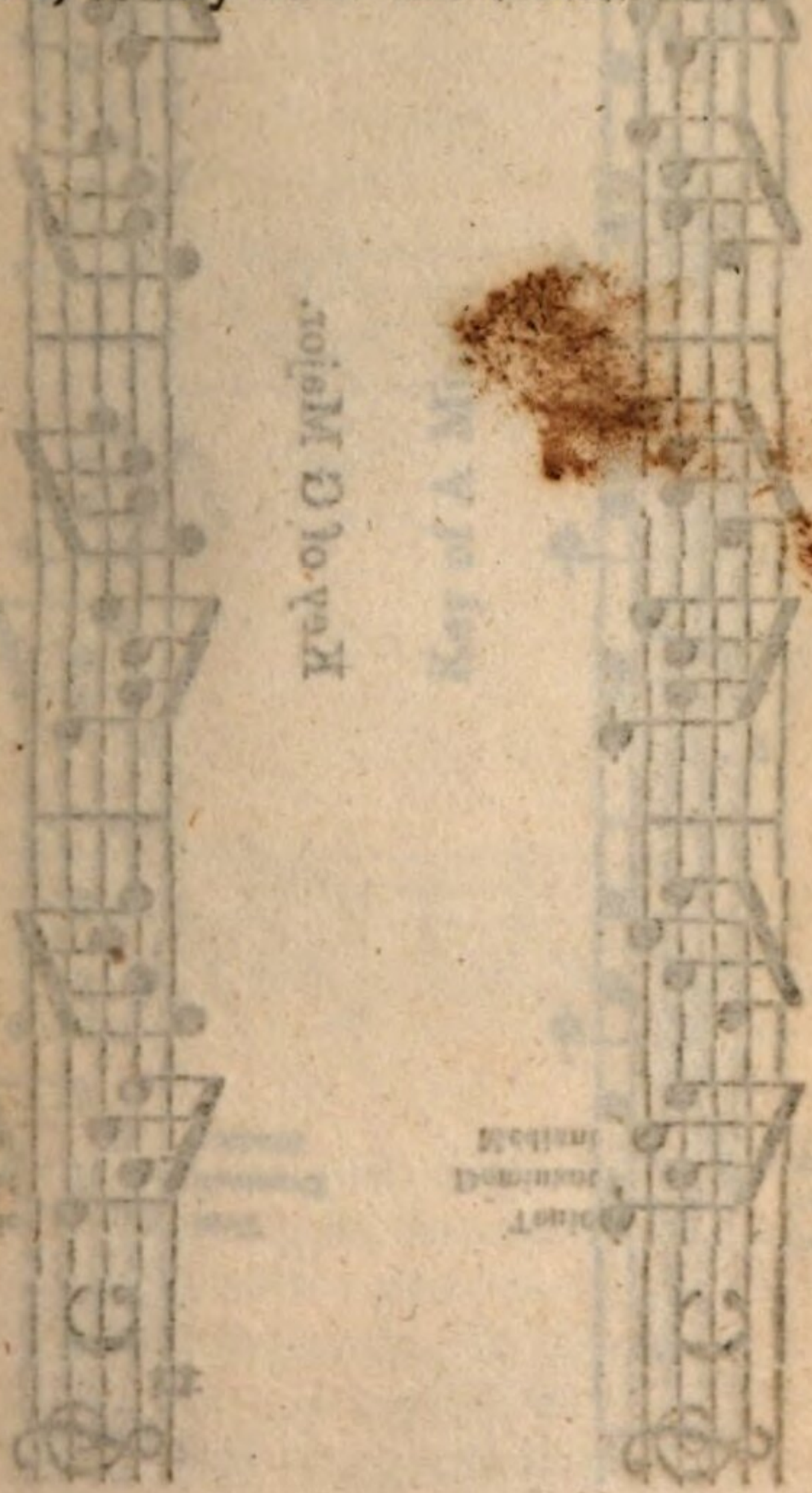
The mode, key, and time of the melody being chosen in conformity to the sentiment to be expressed, the rule next to be observed, is, to commence with one of these three sounds,—the *tonic*, the *mediant*, or the *dominant*.

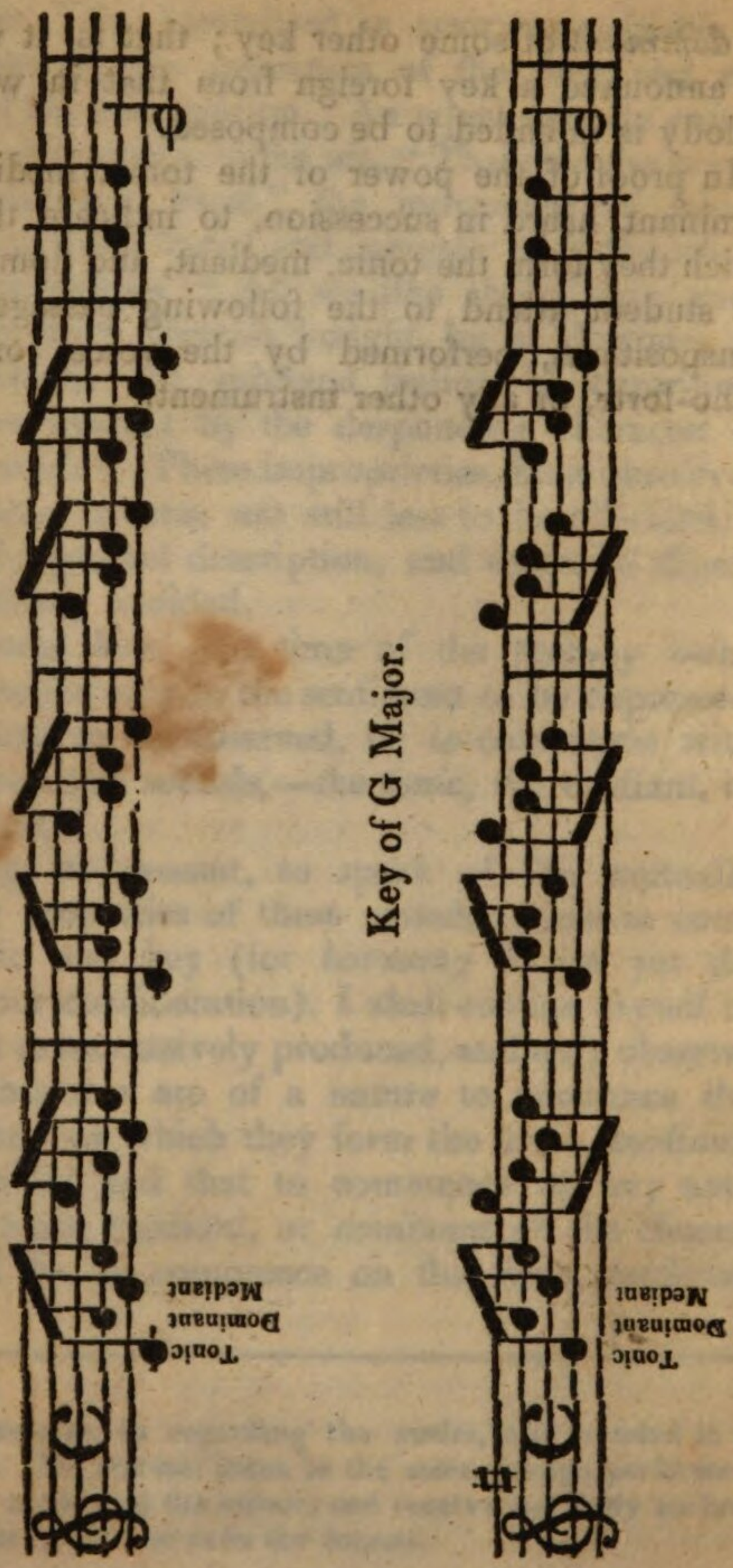
Avoiding, at present, to speak of the mutually *concording* properties of these sounds, taken in combination, in any key (for *harmony* is not yet the subject of our consideration), I shall confine myself to their effects as successively produced, and only observe, that their intervals are of a nature to announce the particular key of which they form the *tonic*, *mediant*, and *dominant*; and that to commence on any note except the *tonic*, *mediant*, or *dominant* of the chosen key, would be to commence on the *tonic*, *mediant*,

* These remarks, as regarding the *modes*, are founded in a law of nature. No one can listen to the same passage performed in the major mode and the minor, and receive as lively an impression in the latter case as in the former.

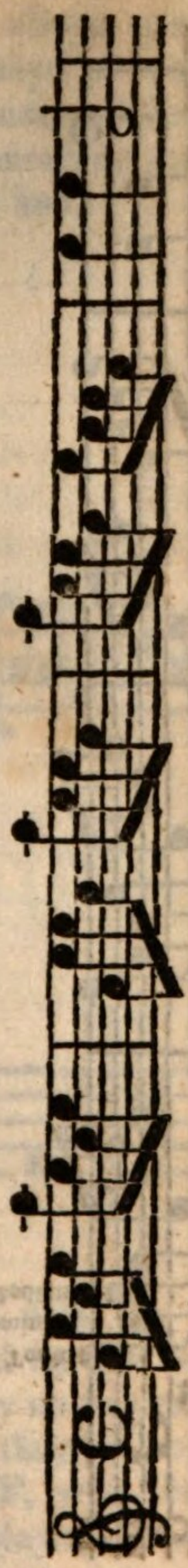
or *dominant* of some other key; that is, it would be to announce a key foreign from that in which the melody is intended to be composed.

In proof of the power of the tonic, mediant, and dominant, heard in succession, to indicate the key of which they form the tonic, mediant, and dominant, let the student attend to the following passage and its transpositions, performed by the voice, or on the piano-forte, or any other instrument.




Key of C Major.
Tonic
Dominant
Mediant
Key of G Major.
Tonic
Dominant
Mediant

Key of F Major.
Tonic
Dominant
Mediant

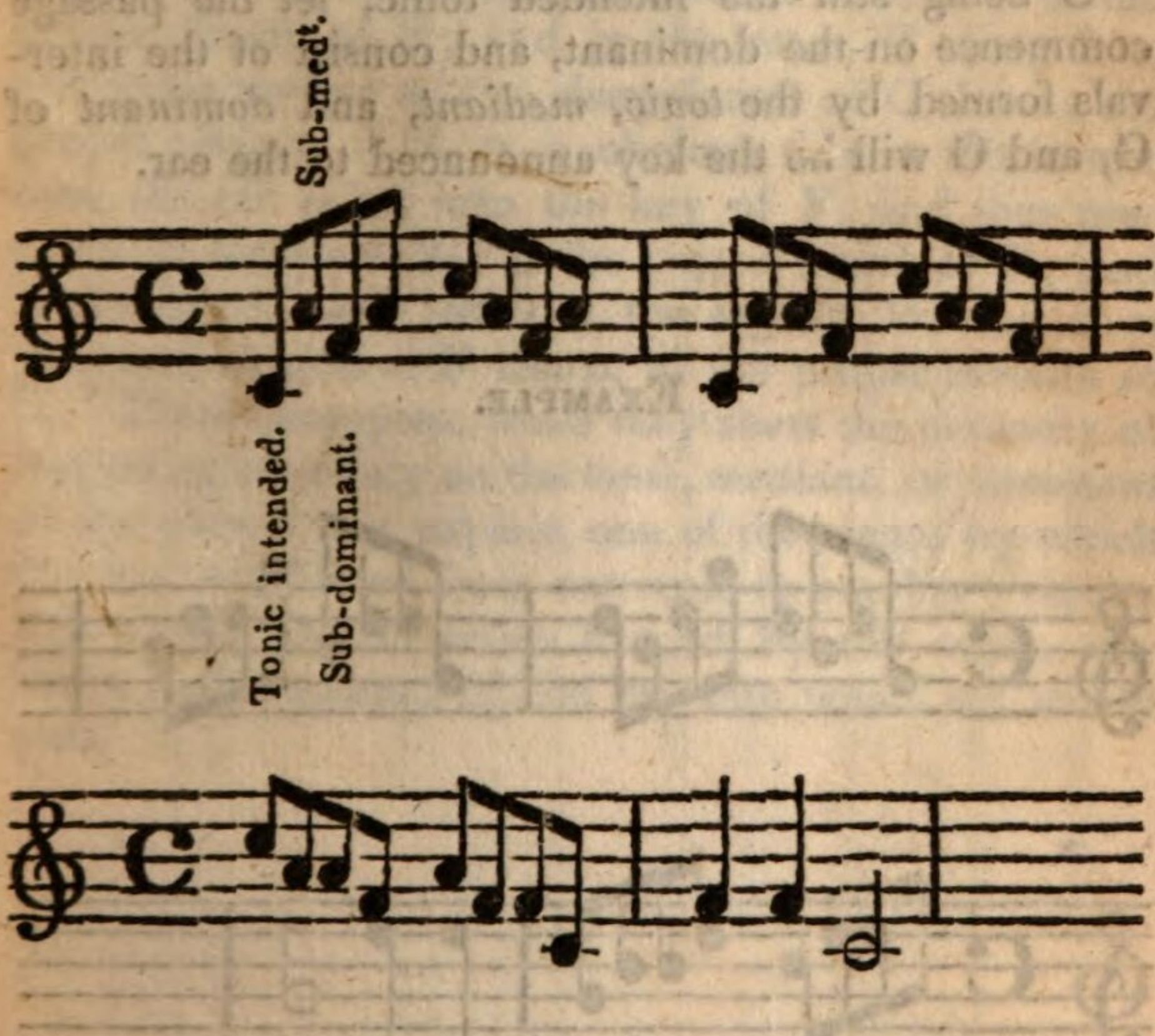

Key of A Minor.
Tonic
Dominant
Mediant

Key of E Minor.

Key of D Minor.

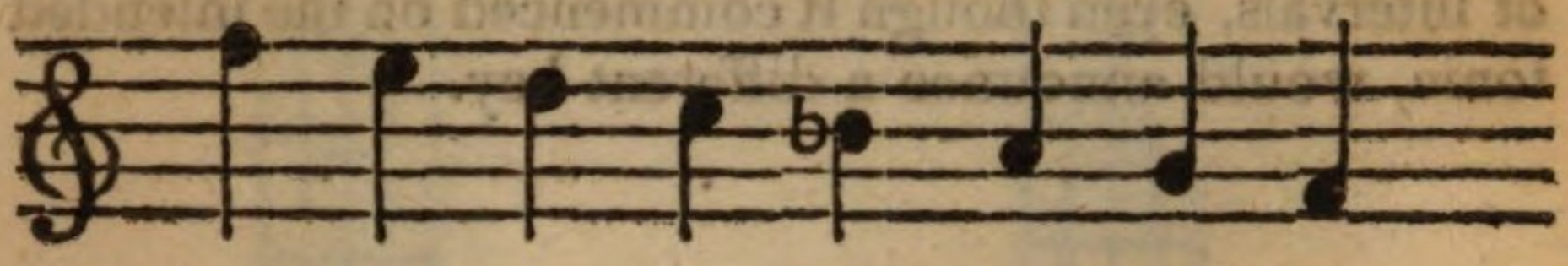
For the same reason that the above passage, and its transpositions, announce the keys of whose *tonic*, *mediant*, and *dominant* they consist, a different series of intervals, even though it commenced on the intended tonic, would announce a different key.

Example.



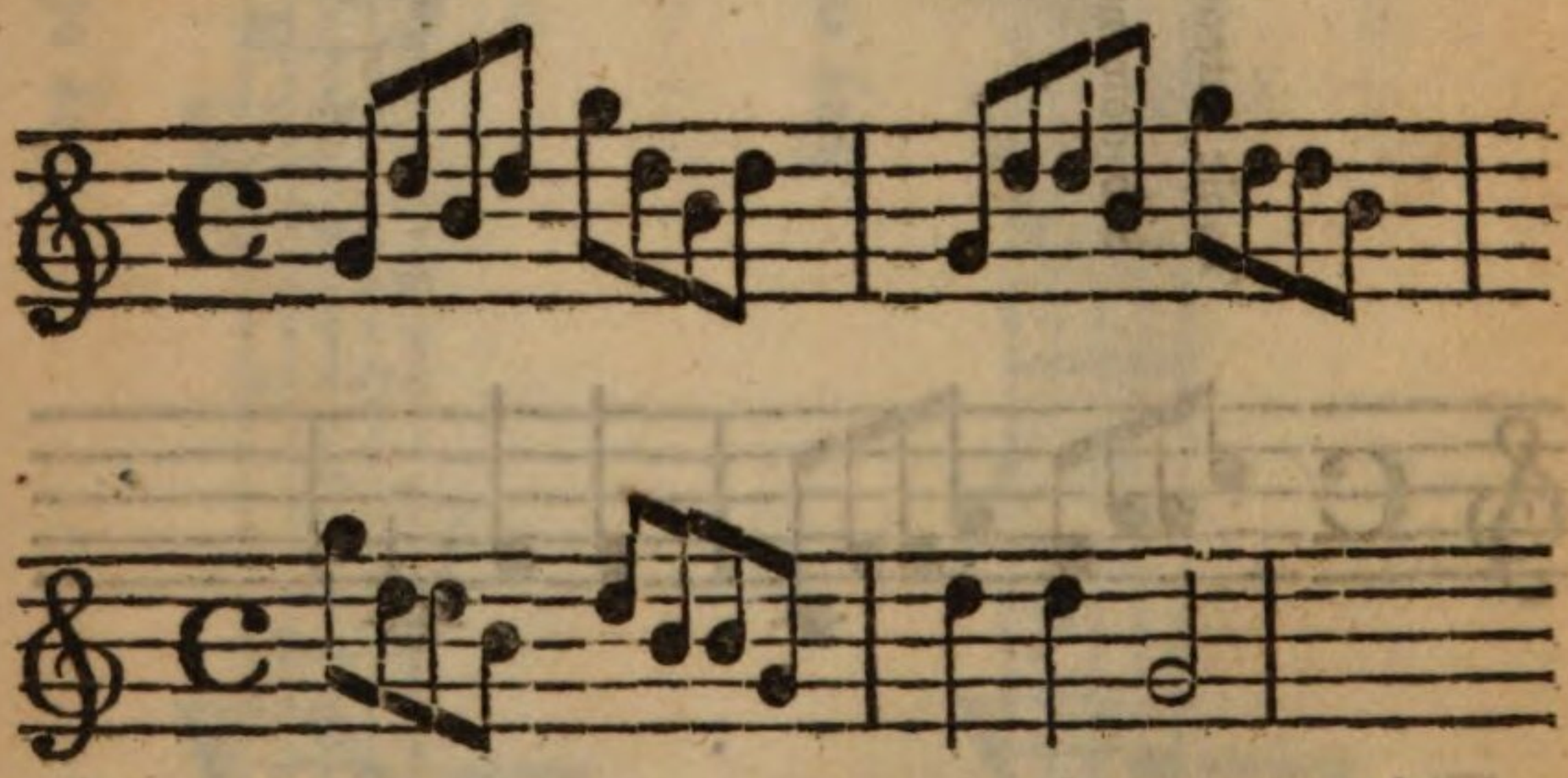
This passage begins and ends with the note C; but the intervals are those formed by the *tonic*, *mediant*, and *dominant* of F; and, by consequence, they announce F, as the *key-note*. If they do not, B flat, the proper fourth of the key of F, will not, in the following eight notes, sung or played immediately

after the performance of this passage, affect the ear as the proper fourth of F, but as the flat seventh of C.



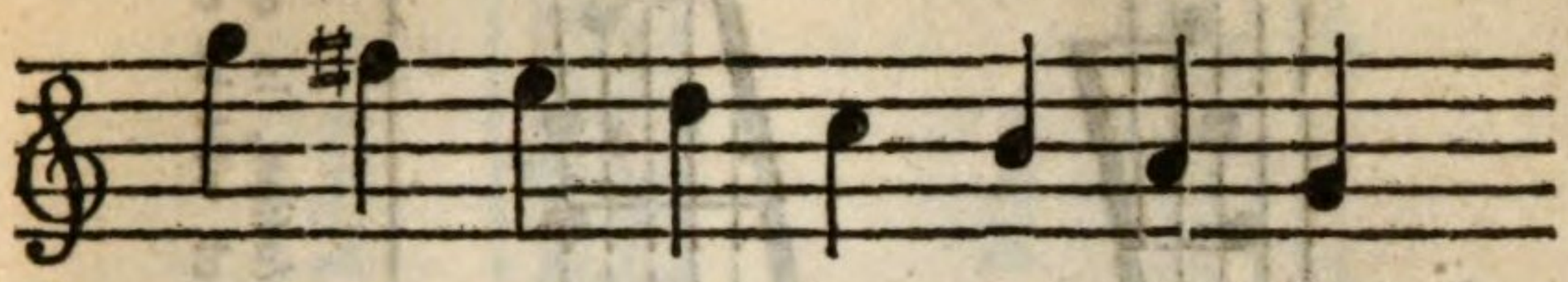
C being still the intended tonic, let the passage commence on the dominant, and consist of the intervals formed by the *tonic*, *mediant*, and *dominant* of G, and G will be the key announced to the ear.

EXAMPLE.

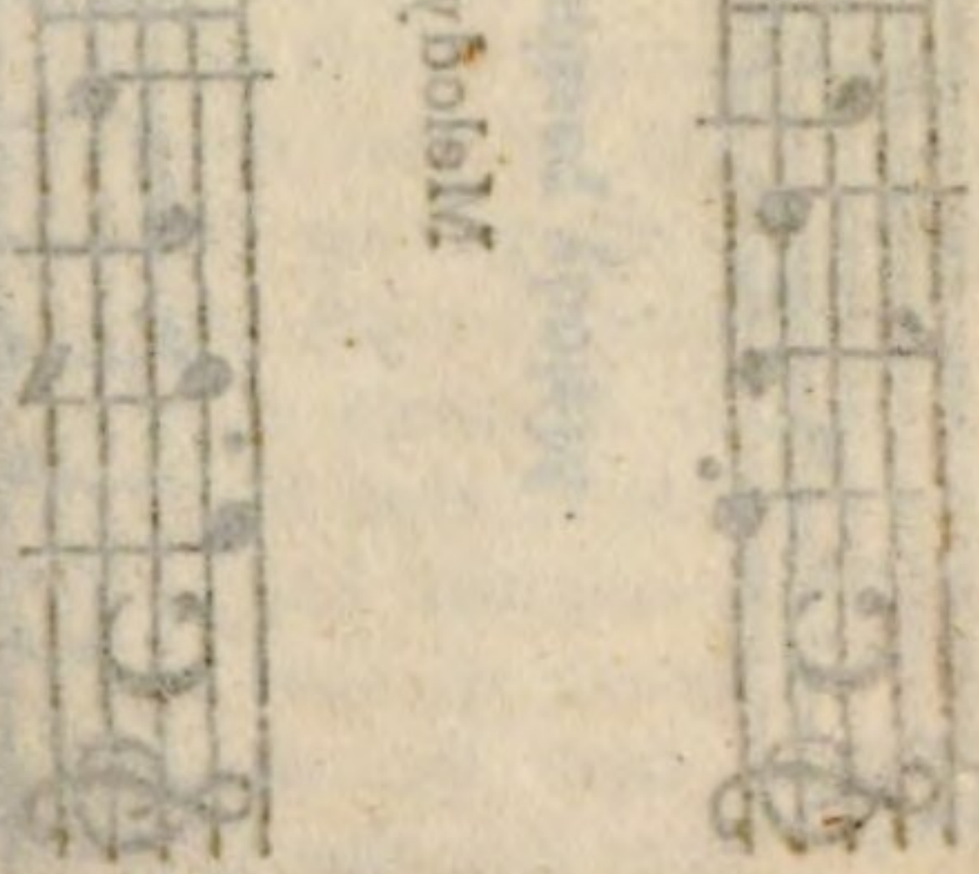


If these intervals do not announce G as the *key-note*, F sharp, the proper seventh of the key of G, will not, in the following eight notes, sung or played immediatetely after the performance of this passage, affect

the ear as the proper seventh of G, but as the sharp fourth of C.



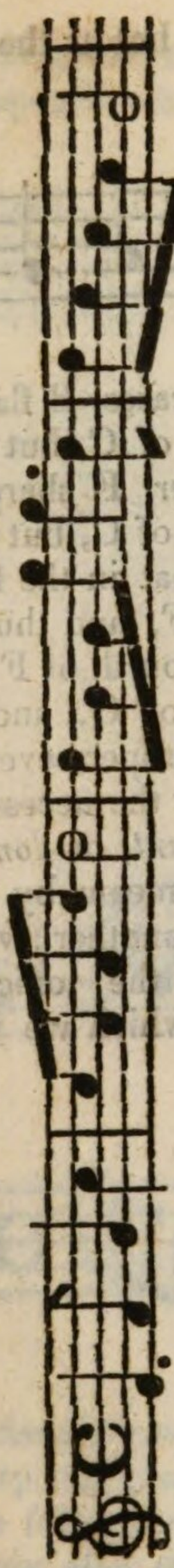
Since in the former of these two cases, B flat does not strike the ear as the flat seventh of C, but as the proper fourth of F; and in the latter, F sharp does not strike the ear as the sharp fourth of C, but as the proper seventh of G, it is obvious that in the former case, the ear is led into the key of F, and thus prepared to receive B flat as the proper fourth of F; and in the latter case, led into the key of G, and thus prepared to receive F sharp, as the proper seventh of G. These examples, while they shew the necessity of beginning a melody on the *tonic*, *mediant*, or *dominant* of the chosen key, explain one of the means by which the ear may be led from one scale to another; viz. by introducing the intervals formed by the tonic, mediant and dominant of the key into which we would pass.



Melody

Melody

Melody passing from the Key of C to the Key of G*.



Melody passing from the Key of C to the Key of F.

* These means of passing from one key to another may be called *melodial modulation*, in contradistinction to that method of transition which consists of harmonic evolutions, and which will be explained hereafter.

Melody passing from the Key of C Major to the Key of A Minor.

Melody passing from the Key of C Major to the Key of D Minor.

The importance of the intervals formed by the tonic, mediant, and dominant, cannot be better exemplified than by their power to draw the ear from one scale to another; to estrange our feelings from a set of intervals with which they are in concordance, and reconcile them to another set, different in position with regard to the Great Compass; and, perhaps, varied in their *mode*.

There is in the diatonic scale, whether major or minor, one note whose office is highly important; whose appeal to the ear is so emphatic, as to have procured for it the name of the "*sensible*." This note, also called the *leading note*, is the major seventh of the key. By its power to dispose the ear to pass from it to the eighth, it indicates the key of which it is the major seventh. When, in conveying the ear from any scale to its fifth, we do not altogether depend on the intervals formed by the tonic, mediant, and dominant of that fifth, we effect the object by virtue of the major fourth of the original key, which is instantly received by the ear as the major seventh of the key into which we are passing; and while this adventitious sound is retained, we cannot return to the key we quitted. By depressing this new seventh half a tone; that is, by reducing it to its former pitch, we regain the proper fourth of the original key, which key is the fourth of that into which we had passed. Since, then, by sharpening the fourth of any key, we acquire the proper seventh of the fifth of that key, and so pass into the scale of that fifth; and by flattening the seventh of that fifth, re-acquire the proper fourth of the original key, and so pass into the scale of the fourth of that fifth, we necessarily infer the *rule*, that by sharpening the *fourth* of any key, we pass into the *fifth* of that key, and by

flattening the *seventh* of any key, pass into the *fourth* of that key*.

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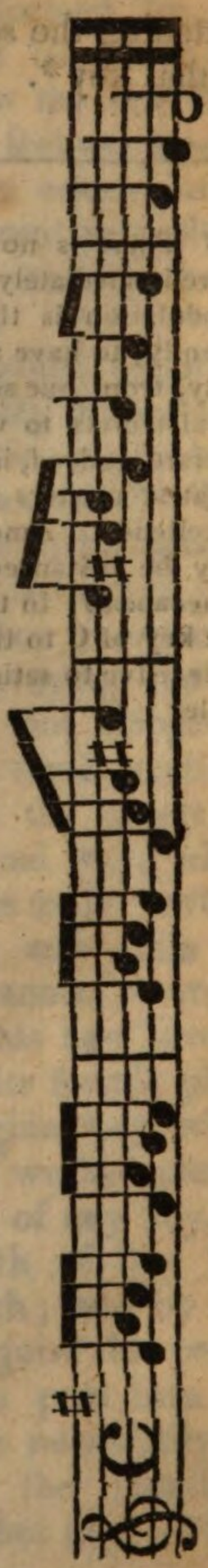
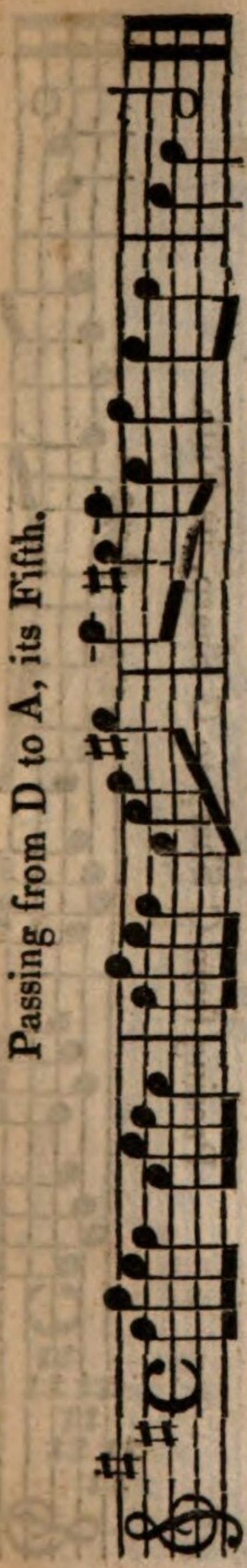
* There is no circumstance on which the beauty of a melody more immediately depends, than on the conduct of its modulation. Modulation is the grand source of variety and relief; consequently, to have a happy manner of leading the ear, by melody only, from one series to another, is to possess one of the principal secrets to which we owe the fascination of *air*, or *tune*. So rare, indeed, is the command of *melodial modulation*, that the greatest masters cannot always exhibit felicitous examples of its excellence. Among the numerous failures in this particular, may be instanced Handel's March in the Oratorio of Judas Maccabæus; in the second strain of which the modulation from the key of C to that of G, the original scale, is too abrupt and indecisive to satisfy the ear; to restore the predominance of that scale.

EXAMPLES in the MAJOR MODE.

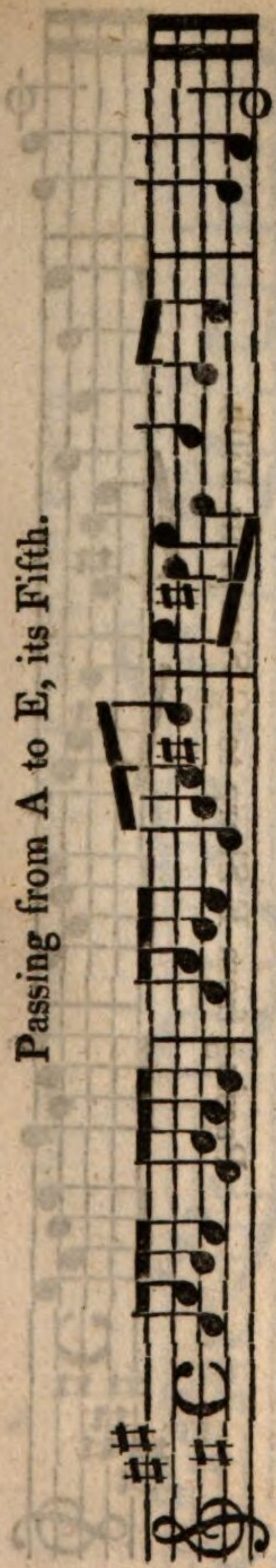
Passing from C Major to G, its Fifth.



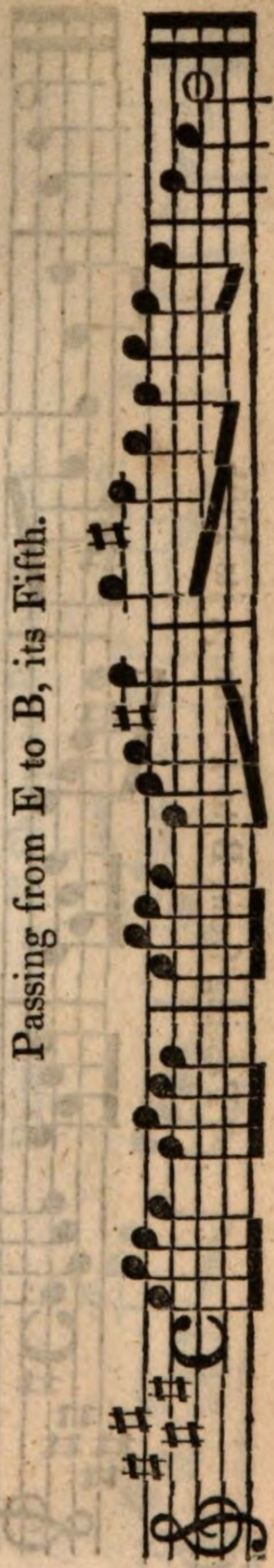
Passing from G to D, its Fifth.



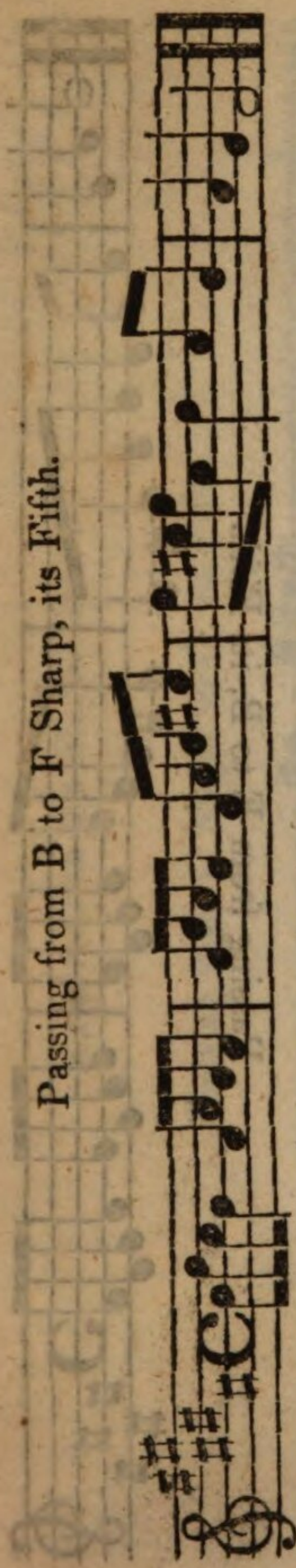
Passing from D to A, its Fifth.



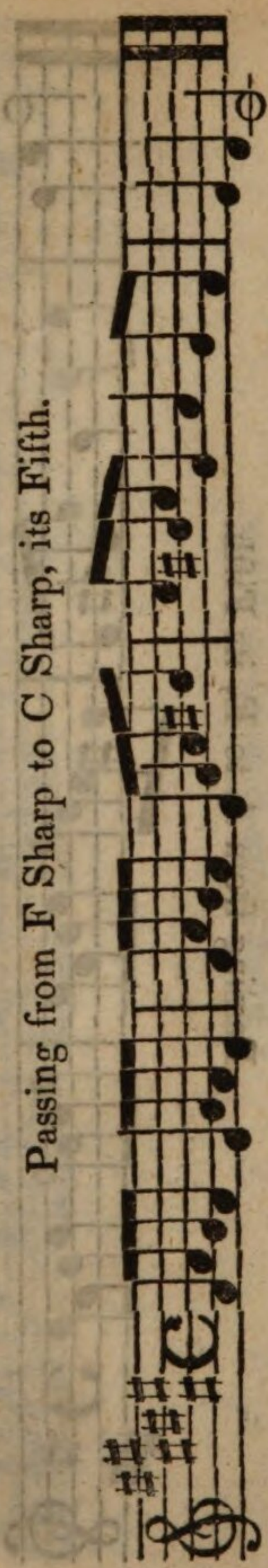
Passing from A to E, its Fifth.



Passing from E to B, its Fifth.



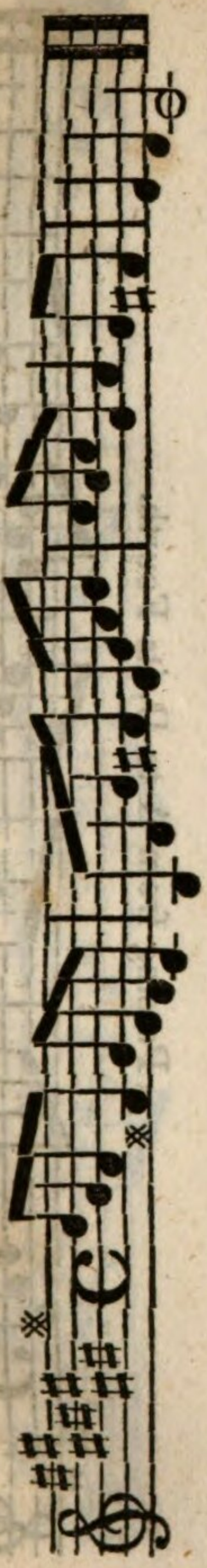
Passing from B to F Sharp, its Fifth.



Passing from F Sharp to C Sharp, its Fifth.

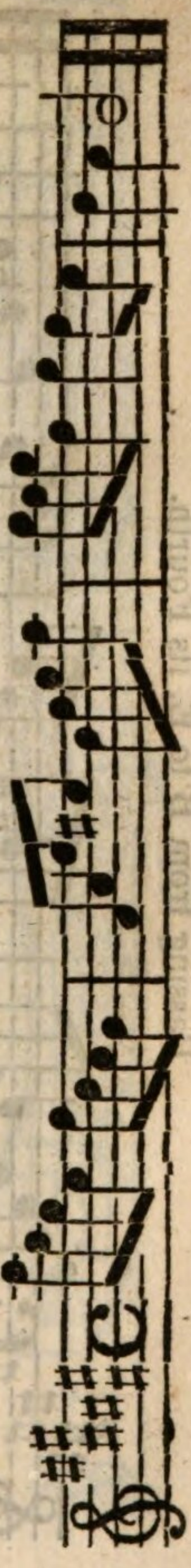
Passing from C Sharp to G Sharp, its Fifth.

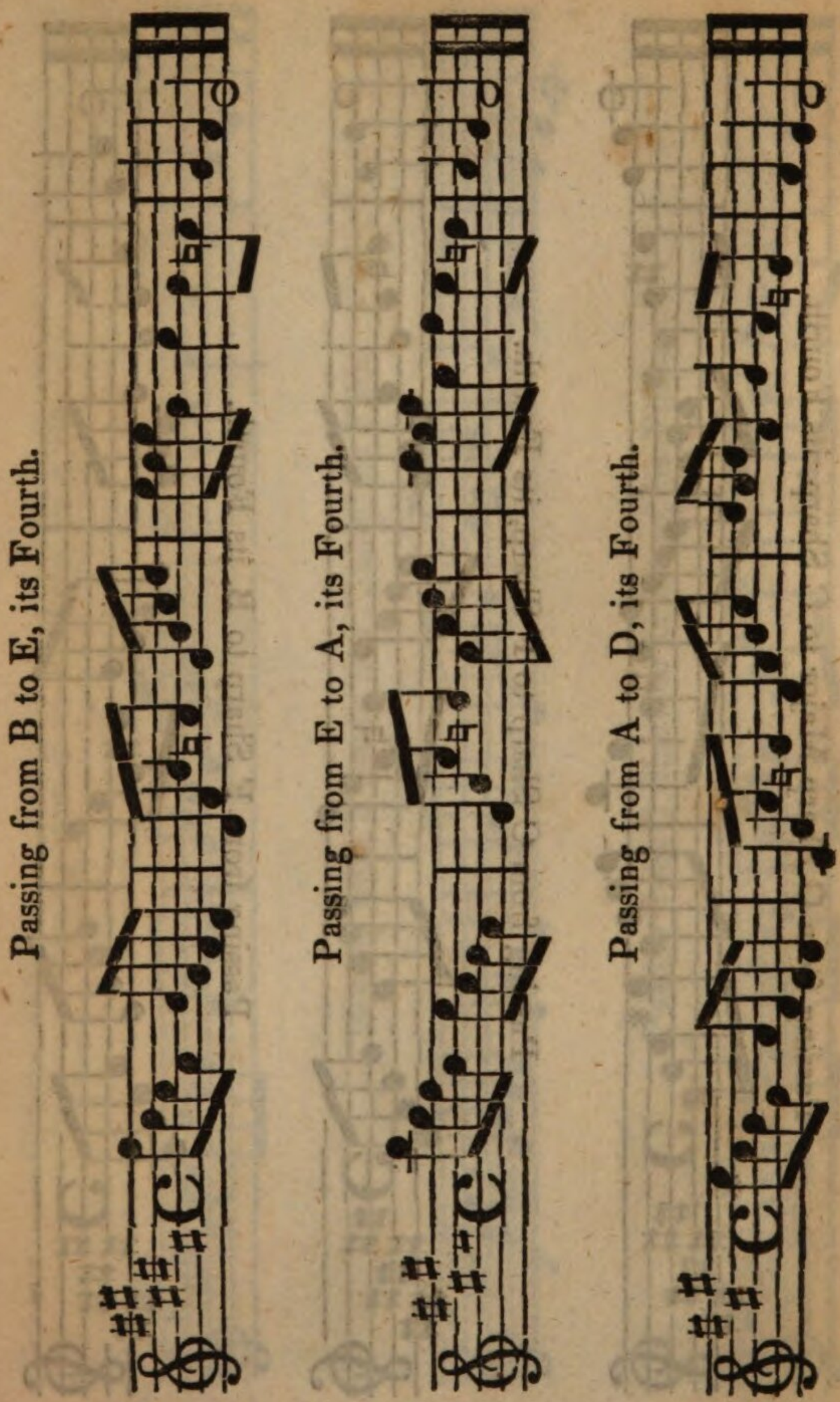
Passing from G Sharp Major to C Sharp, its Fourth.

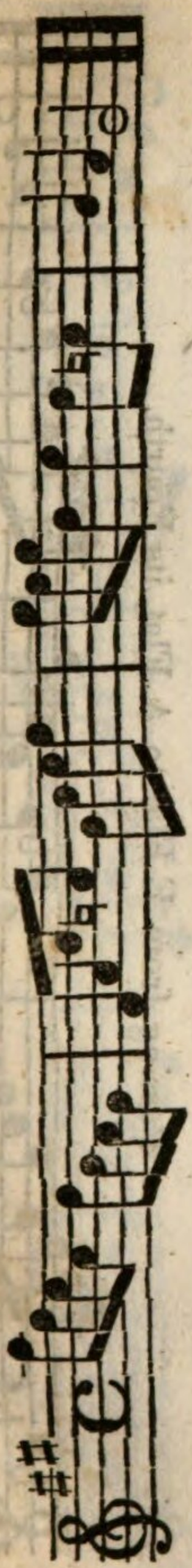


Passing from C Sharp to F Sharp, its Fourth.

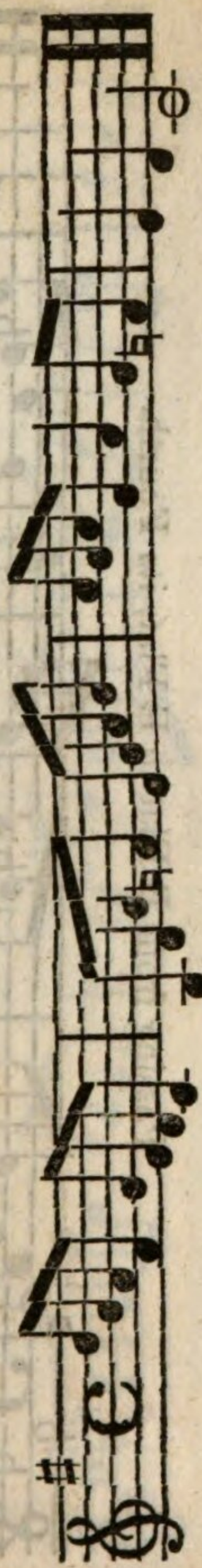
Passing from F Sharp to B, its Fourth.



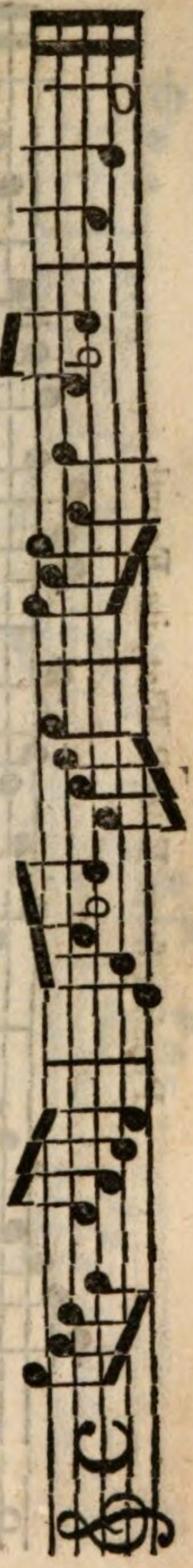

Passing from B to E, its Fourth.
Passing from E to A, its Fourth.
Passing from A to D, its Fourth.



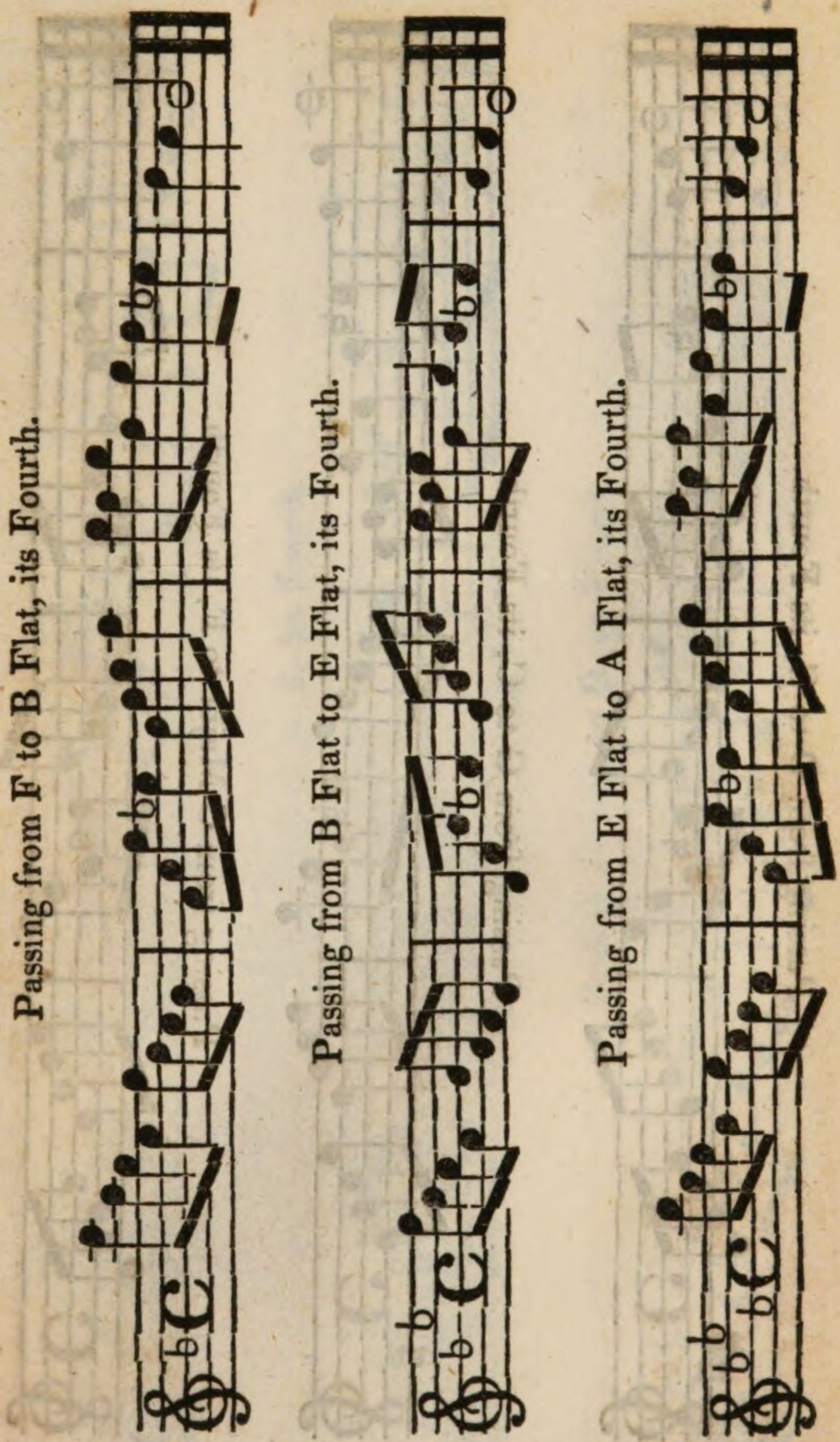
Passing from D to G, its Fourth.



Passing from G to C, its Fourth.



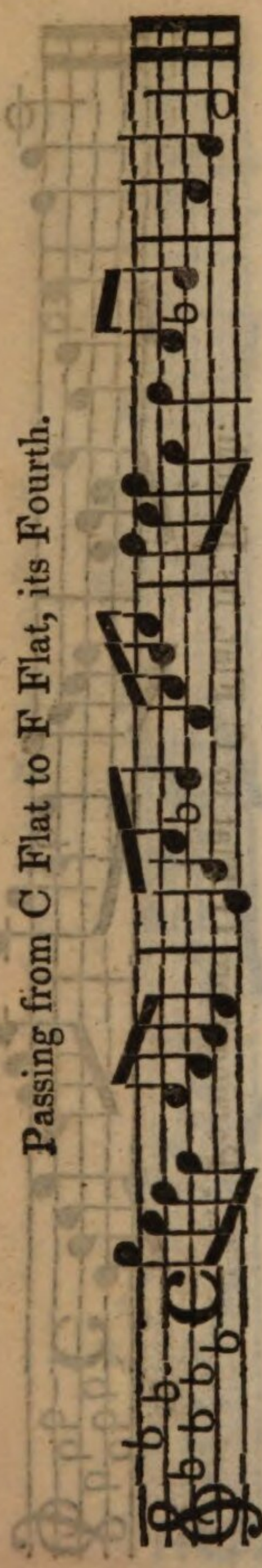
Passing from C Major to F, its Fourth.


Passing from F to B Flat, its Fourth.
Passing from B Flat to E Flat, its Fourth.
Passing from E Flat to A Flat, its Fourth.

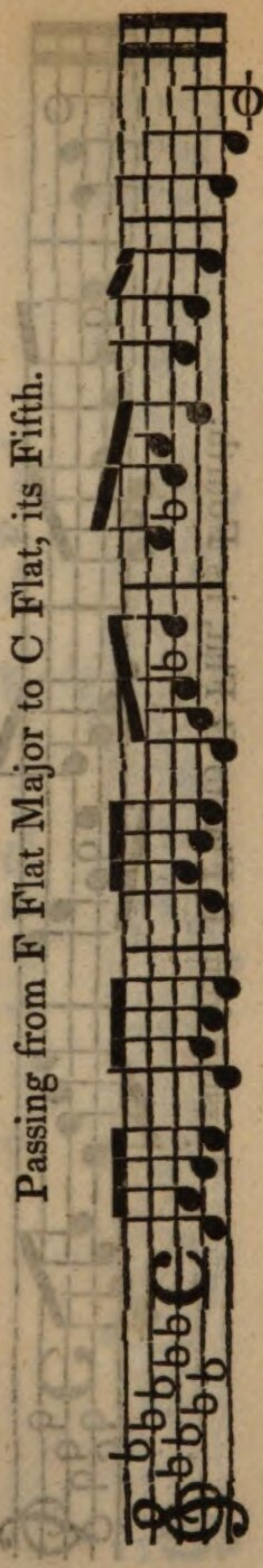
Passing from A Flat to D Flat, its Fourth.

Passing from D Flat to G Flat, its Fourth.

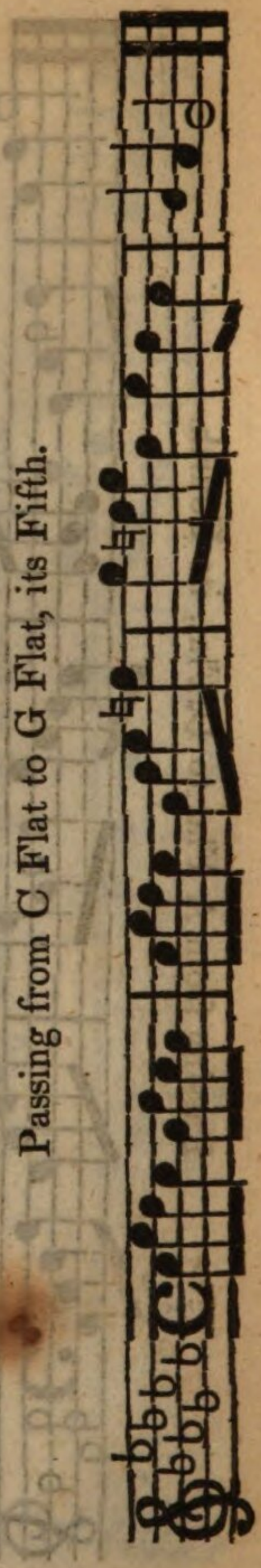
Passing from G Flat to C Flat, its Fourth.



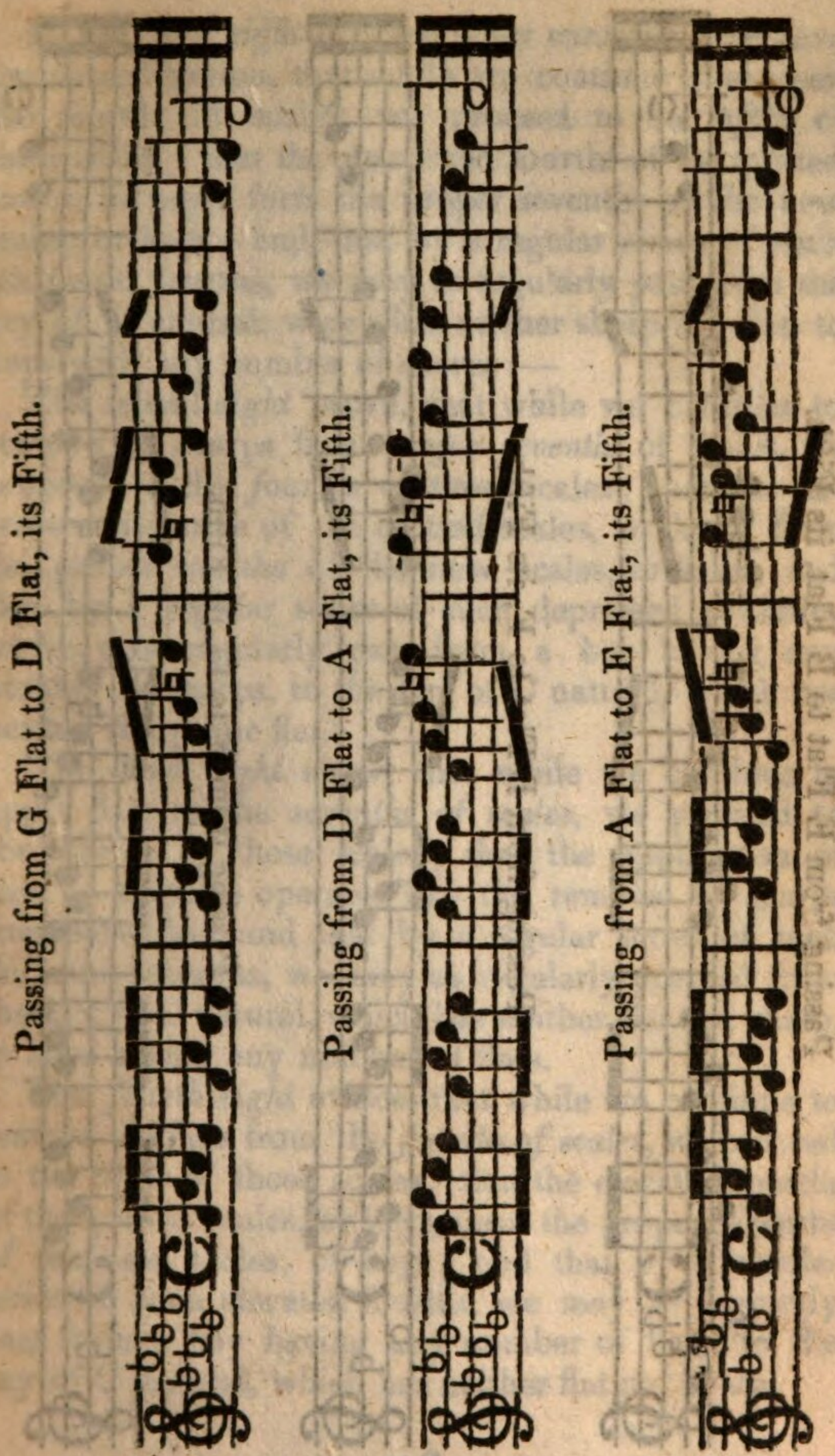
Passing from C Flat to F Flat, its Fourth.



Passing from F Flat Major to C Flat, its Fifth.

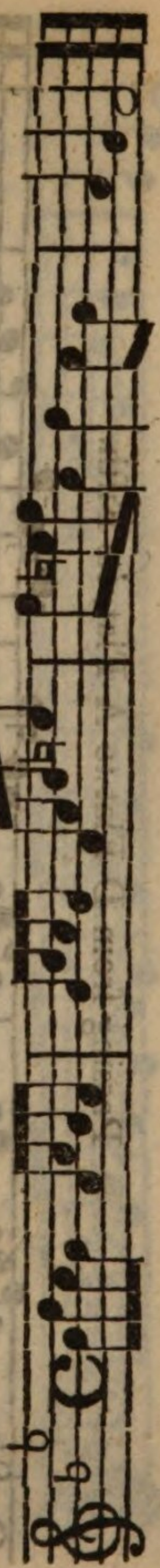


Passing from C Flat to G Flat, its Fifth.

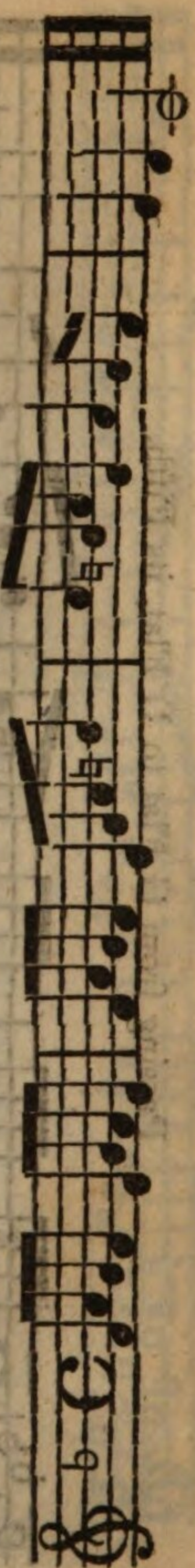

Passing from G Flat to D Flat, its Fifth.
Passing from D Flat to A Flat, its Fifth.
Passing from A Flat to E Flat, its Fifth.

Passing from E Flat to B Flat, its Fifth.

Passing from B Flat to F, its Fifth.



Passing from F to C, its Fifth.



In the *first eight* of these latter examples, we have the demonstration, that while we continue to sharpen the *fourths* of scales, we proceed to the *fifths* of those scales; that the sharpened fourths of the quitted scales, or keys, form the proper sevenths of the new scales, or keys; and that by a regular series of such sharpened fourths, we may as regularly pass from the key of C natural, which has neither sharp nor flat, to keys with any number of sharps:—

The *second eight* prove, that while we continue to remove the sharps from *major sevenths* of scales, we proceed to the *fourths* of those scales; that the depressed sevenths of the quitted scales, or keys, form the proper fourths of the new scales, or keys; and that by a regular series of such depressed sevenths, we may as regularly pass from a key having any number of sharps, to the key of C natural, which has neither sharp nor flat.

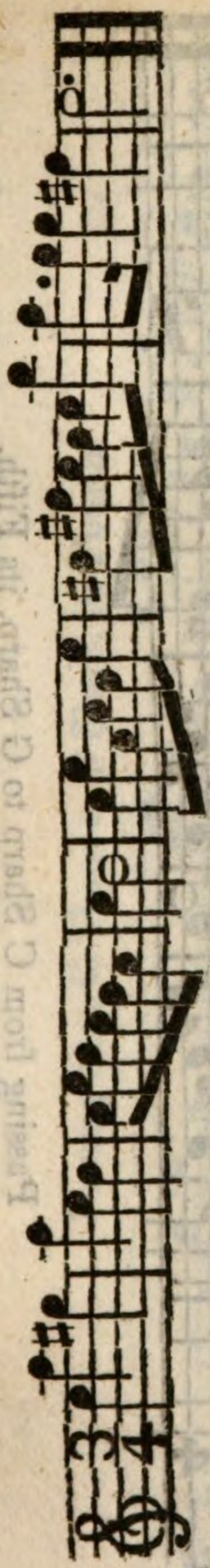
The *third eight* show, that while we continue to apply flats to the *sevenths of scales*, we proceed to the *fourths* of those scales; that the application of flats to sevenths operates like the removal of sharps from sevenths; and that by a regular series of such flattened sevenths, we may as regularly proceed from the key of C natural, which has neither flat nor sharp, to keys having any number of flats.

The *fourth eight* evince, that while we continue to remove the flats from the *fourths of scales*, we proceed to the *fifths* of those scales; that the elevated fourths of the quitted scales, or keys, form the proper sevenths of the new scales, or keys; and that by a regular series of such elevated fourths, we may as regularly pass from a key having any number of flats, to the key of C natural, which has neither flat nor sharp.

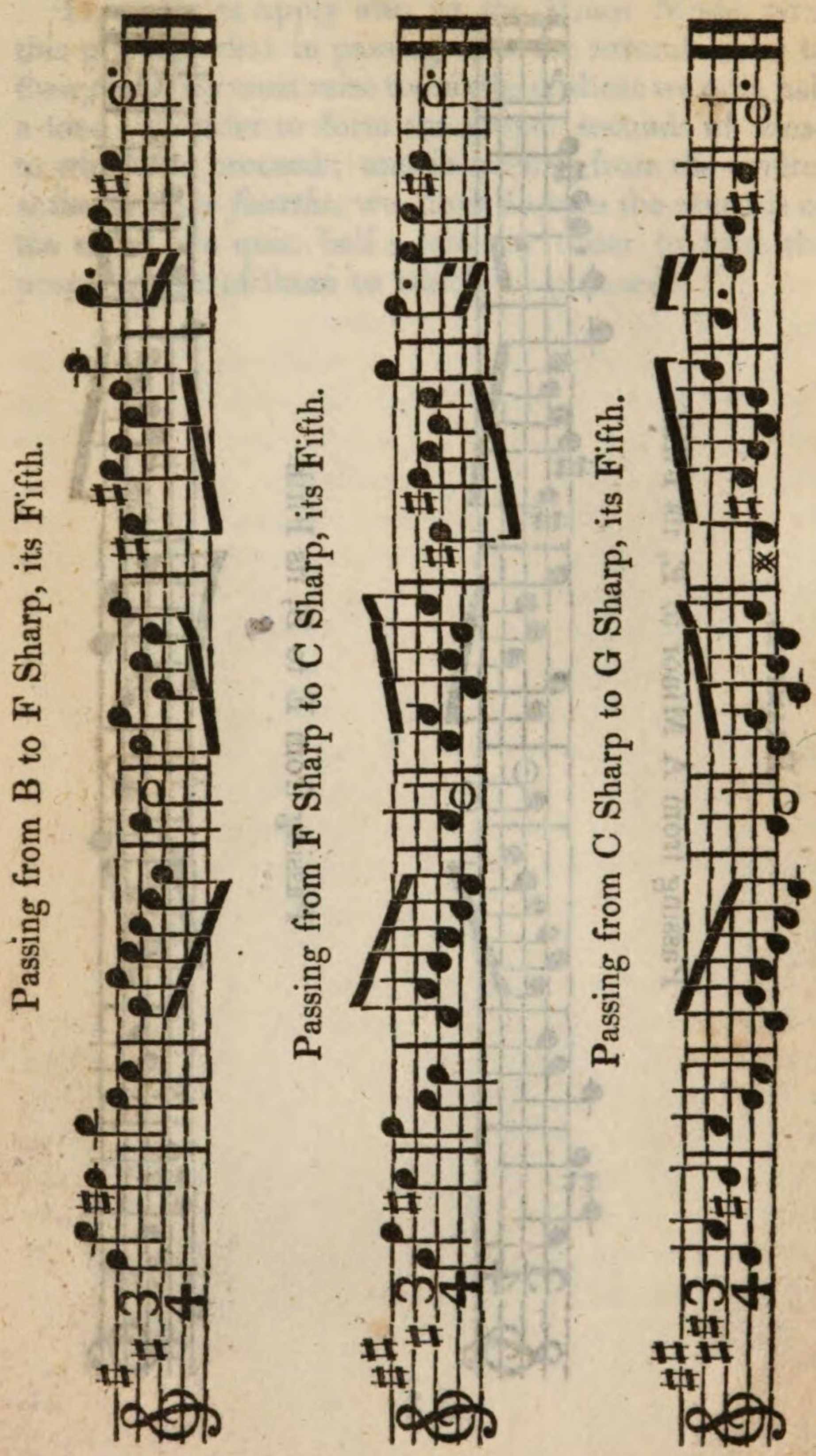
These Rules apply also to the Minor Mode, with this proviso, that in passing from the several scales to their *fifths*, we must raise the sixths of those we quit, half a tone, in order to form the proper seconds of those to which we proceed; and in passing from the several scales to their *fourths*, we must depress the seconds of the scales we quit, half a tone, in order to form the proper sixths of those to which we proceed.

EXAMPLES.

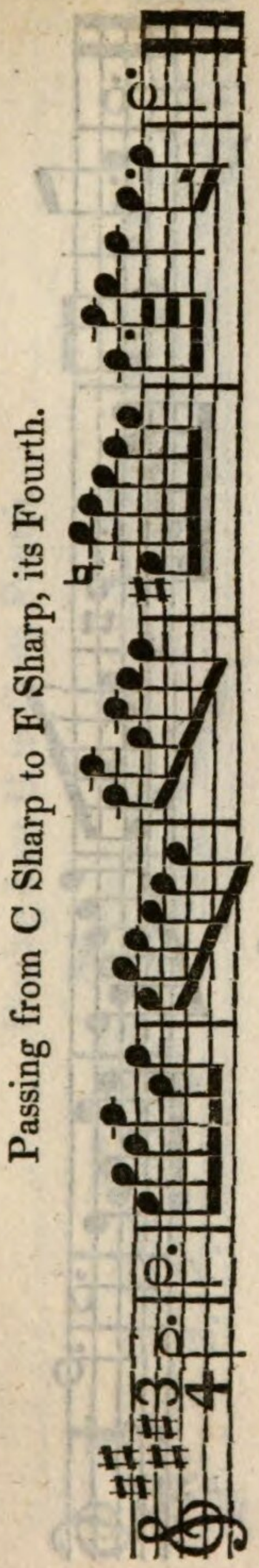
Passing from A Minor to E, its Fifth.



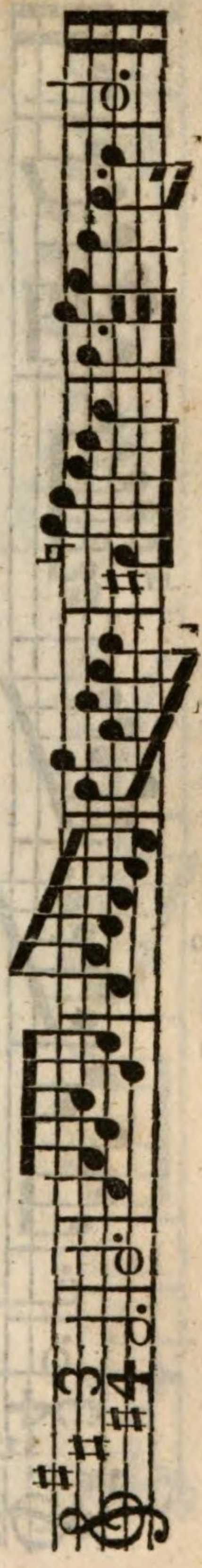
Passing from E to B, its Fifth.


Passing from B to F Sharp, its Fifth.
Passing from F Sharp to C Sharp, its Fifth.
Passing from C Sharp to G Sharp, its Fifth.

Passing from G Sharp to C Sharp, its Fourth.

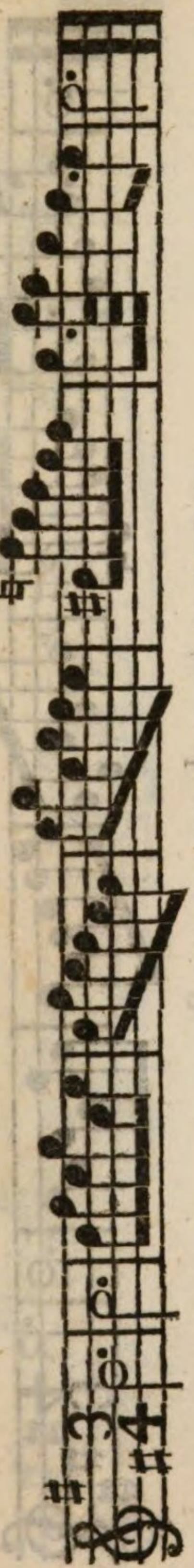


Passing from C Sharp to F Sharp, its Fourth.



Passing from F Sharp to B, its Fourth.

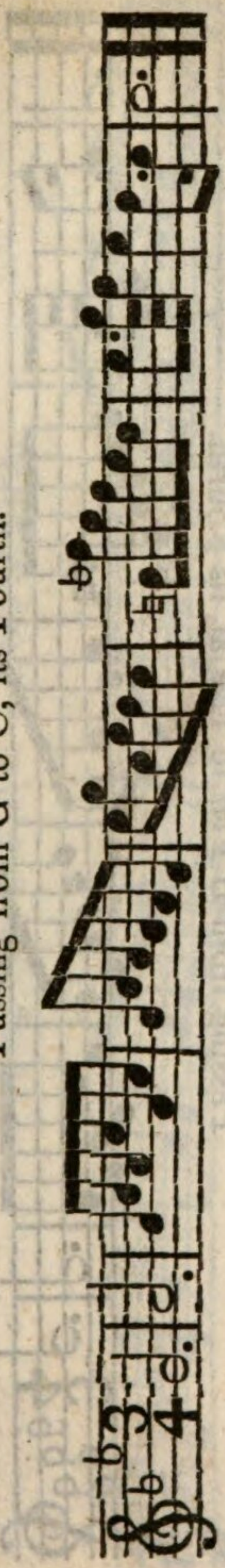
Passing from B to E, its Fourth.



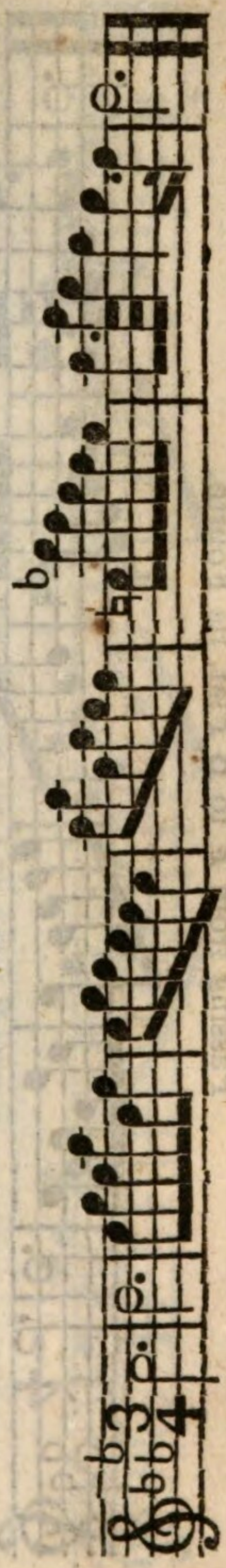
Passing from E to A, its Fourth.

Passing from A to D, its Fourth.

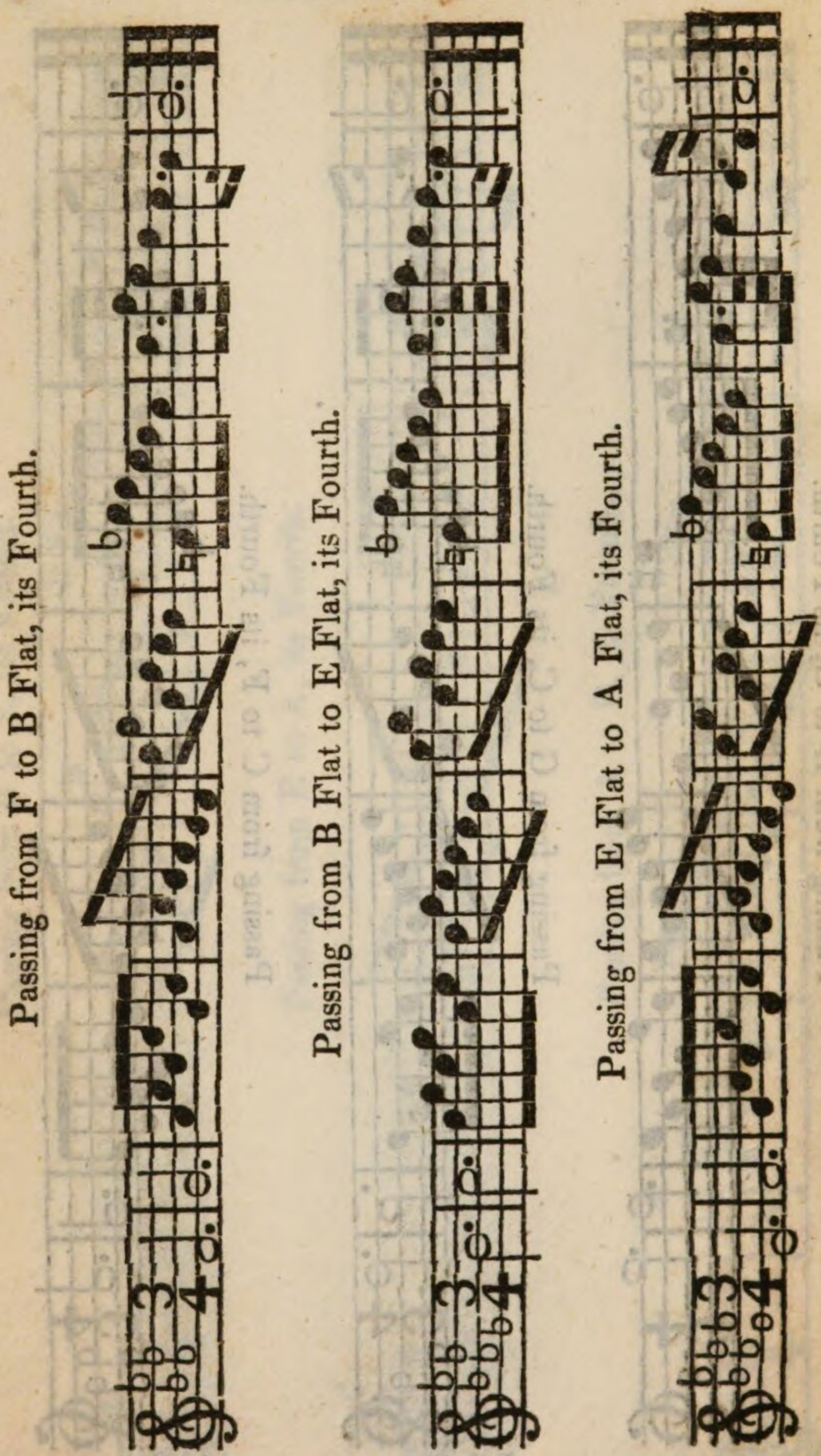
Passing from D to G, its Fourth.



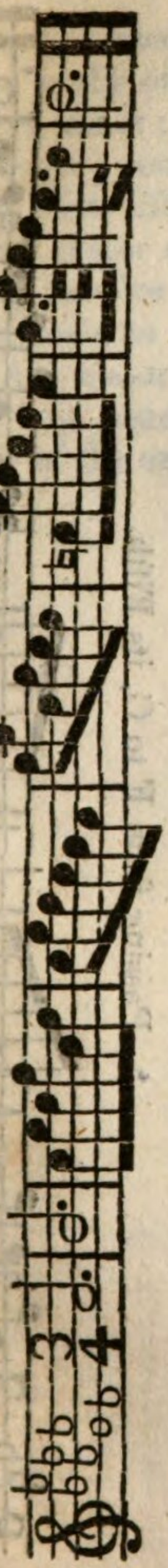
Passing from G to C, its Fourth.



Passing from C to F, its Fourth.


Passing from F to B Flat, its Fourth.
Passing from B Flat to E Flat, its Fourth.
Passing from E Flat to A Flat, its Fourth.

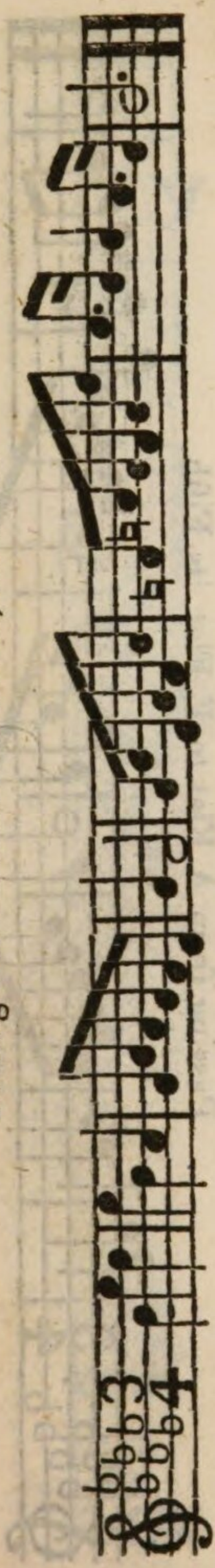
Passing from A Flat to D Flat, its Fourth.



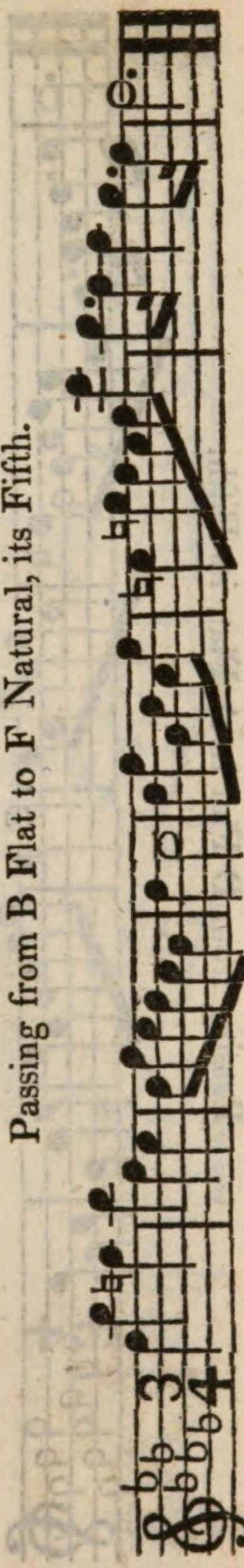
Passing from D Flat to A Flat, its Fifth.

Passing from A Flat to E Flat, its Fifth.

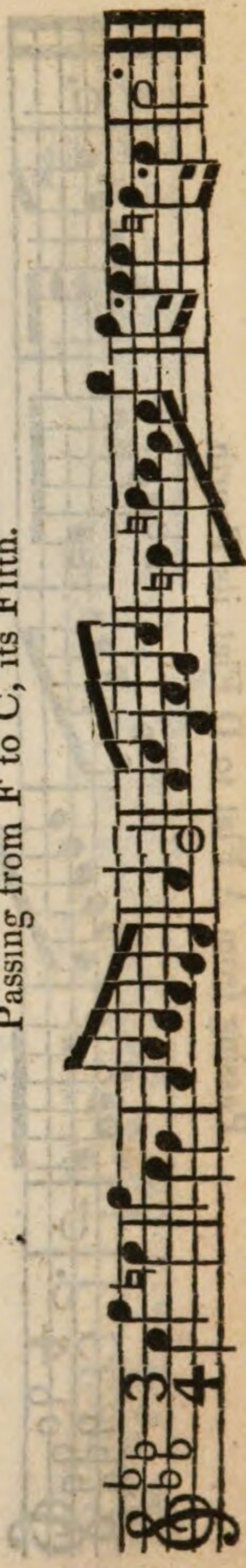
Passing from E Flat to A Flat, its Fifth.



Passing from B Flat to F Natural, its Fifth.



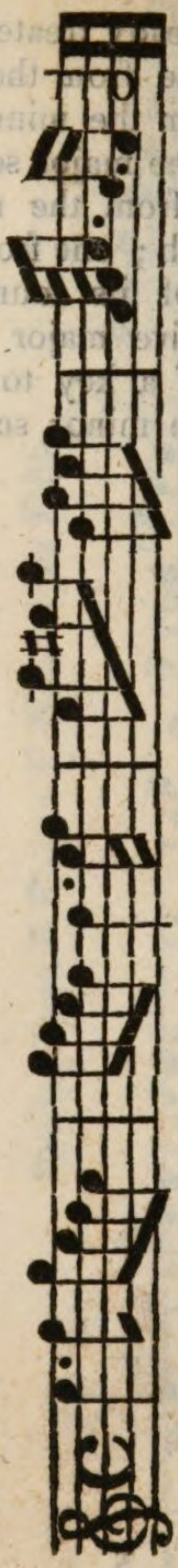
Passing from F to C, its Fifth.



To the transitions already treated upon, are to be added eight others; one from the major scale to its relative minor; one from the minor scale to its relative major; one from the major scale to the relative minor of its fifth; one from the minor scale to the relative major of its fifth; one from the major scale to the relative minor of its fourth; one from the minor scale to the relative major of its fourth; one from the major scale of a key to the minor of the same key; one from the minor scale of a key to the major of the same key.

EXAMPLES.

Transition from C Major to A, its relative Minor.

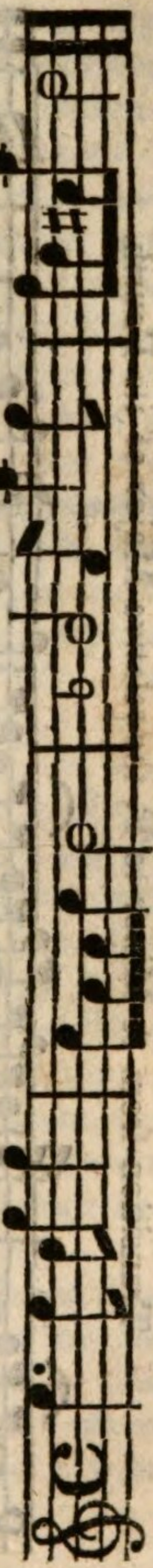


Transition from A Minor to C, its relative Major.

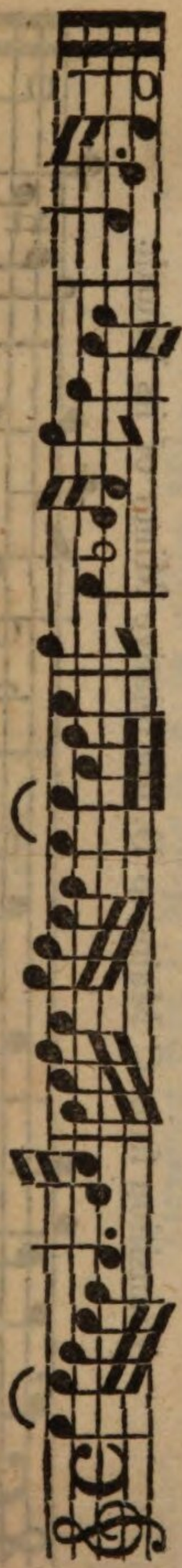
Transition from C Major to E, the relative Minor of its Fifth.

Transition from A Minor to the relative Major of its Fifth.

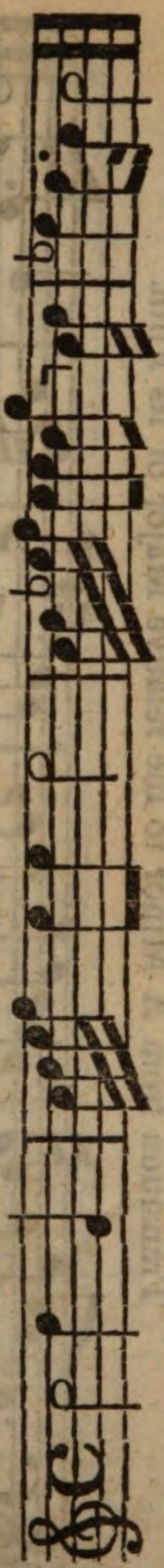
Transition from C Major to D, the relative Minor of its Fourth.



Transition from A Minor to F, the relative Major of its Fourth.



Transition from C Major to C Minor.



Transition from C Minor to C Major.

The principles that have been laid down, equally necessary to qualify the composer and the performer of melody, lead us to the consideration of particulars connected with sentiment, taste, and expression.

As, to compose with effect, we must not only understand the transitions from one scale to another, but feel the different characters of the various intervals, be sensible to all the results of the numerous divisions of time, and be impressed with the rhythm, in whatever measure it presents itself, so, to perform with precision and animation, pathos and grace, we must acquire the art of chaste embellishment, possess a just accent, be capable of fully entering into the composer's design, and of imparting to our auditors all the passion with which the composition inspires ourselves. But again, as the composer will not inspire the performer, if he have not himself previously *felt;* nor even, if he have previously felt, unless he be master of the melodious bearings of interval with interval, metrical disposition, and the affecting relations of sound and silence, neither will the performer be qualified to convey his own just sensations, till acquainted with the numerous auxiliary ornaments; the emphatic annunciation, soothing diminution, gentle swell, bold intonation, and tender dropping of the sounds, together with the shake, the turn, the beat, the appogiature, the slur, staccato, pause, cadence, roulade, and all the other minor decorations.

If the composer of melody has less to *learn* than the performer, it is because his attributes are less the result of acquired means, than of genius, taste, and feeling. All that the intended composer can attain is but *preparatory* to his becoming a composer: what

the performer acquires constitutes the very art itself of performance.

Performance can be taught: performance may be learnt: But who shall presume to create sentiment, to impart invention, and infuse that sacred fire, which, kindled in felicity, from a spark resident in the soul, vivifies all it touches, gives life, force, meaning, to senseless sound, and makes it the exciter of grief, joy, rage, tenderness, and every passion of our nature? Leaving to a GREATER ARTIST than man, the formation of a *composer*, we proceed to the exposition and illustration of those accomplishments necessary and adequate to the production of a *performer*.

GRACES.

On the introduction of *Graces*, it is indispensable that we should be constantly governed by one sovereign rule; that of not deviating from the character of the music we perform. There are more styles than one in which some compositions may very properly be rendered; but there is no composition to which some methods of giving them will not be wholly unsuitable. All hearers have not organs equally refined, all are not blessed with natural taste; all are not alike endowed with a quick sensibility and delicate discernment; but most can judge of general consistency, feel the discordance of opposing qualities, and distinguish between the expressions appropriate to contrary emotions.

Genius is an attribute of the composer, taste of the performer; genius conceives and embodies, taste judges and adorns; genius produces the subject matter, but confides in taste for its just and becoming

display. The composer does not leave to the performer this province only; sometimes he does more: sometimes the fire of imagination, too rapid to receive the cold, tardy admonitions of judgment, resigns to the taste of others the task of correcting or palliating discrepancy. We see then how much depends upon just performance. The performer is never altogether in the *composer's* power; the composer, less or more, ever in that of the performer. How important, therefore, that the performer should be sedulous in cultivating a chaste and genuine style! that he should be capable not only of understanding what a composition really is, but of feeling what it ought to be! that he should be able to catch and transfuse the spirit of his author! be at once susceptible of all his warmth and vivacity, and have the full possession of his own cool and matured judgment!

Among the various qualifications of a good musical performer, there are many which cannot be communicated by the press, because, more easily felt than defined, they exist but in their own exercise, and are themselves their only intelligible interpreters. These, whether vocal or instrumental, must be acquired from the living precepts and examples of a master, and the student's constant observation of the most able and judicious performers. To those qualifications, which lie within the province of written instruction, we shall now proceed.

Shake.

This ornament, both in vocal and instrumental practice, ought to be one of the earliest objects of

attainment; not only because its use is more general than that of any other, but that its perfect execution is peculiarly delicate and difficult. Nothing in musical performance is more common than a shake, nothing more rare than a fine one. The shake consists of the alternate and rapid reiteration of two notes, bearing to each other the relation of a tone, or semi-tone. Its sign is formed of the first two letters of the word, *trill*, and is placed over the note upon which the shake is to be executed.

Of the *Shake*, there are six kinds; the *Open Plain Shake*, the *Close Plain Shake*, the *Prolonged Shake*, the *Passing Shake*, the *Open Turned Shake*, and the *Close Turned Shake*.

The *Open Plain Shake* is limited in its celerity, and distinct in its alternations; but both powerful and mellifluous in its effect; and terminates without a *turn*.

The *Close Plain Shake* is unbounded in its rapidity, approaches to a tremulation, and is less energetic, as well as less sweet, than the open shake; and, like the Open Plain Shake, closes without a *turn*.

The *Prolonged Shake* has no specific character; it may be open, or close, according to the pleasure, judgment, or ability of the performer. Its introduction properly occurs upon holding notes, at the terminations of pauses, and at the closes of strains and final cadences of melodies.

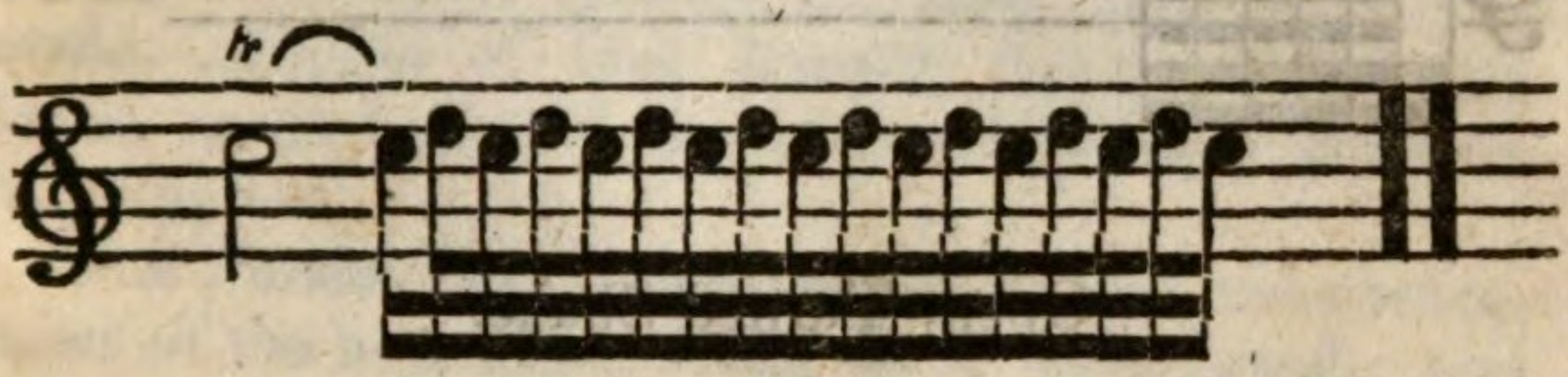
The *Passing Shake* is necessarily close, because it is transient. Its time of execution is, indeed, so exceedingly short, that a sufficient number of alternations would be impracticable unless they were rapid.

The *Open Turned Shake* is that open Shake which terminates with the embellishment of a *turn*.

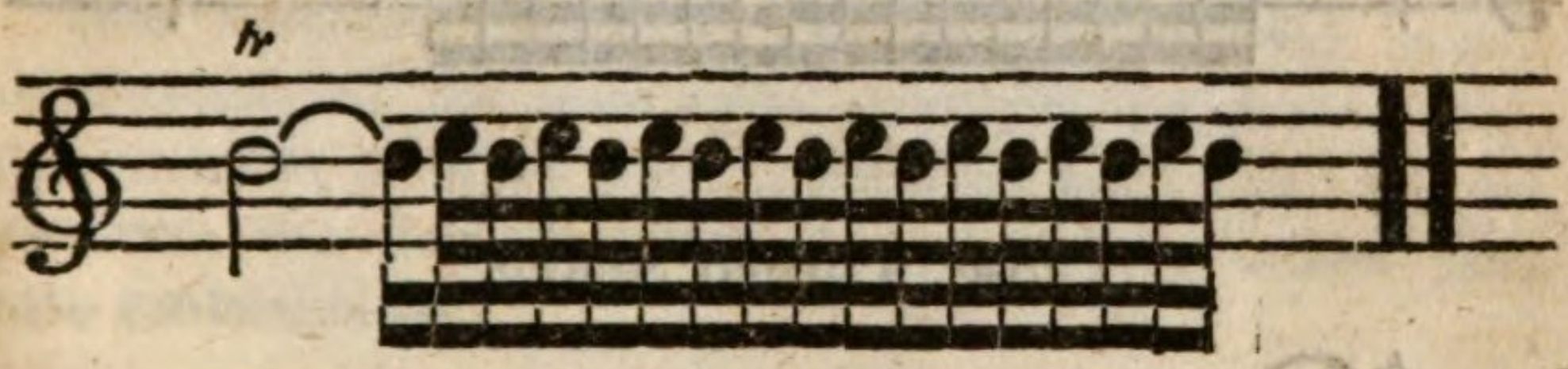
The *Close Turned Shake* is that close shake which finishes with the embellishment of a *turn*.

Examples.

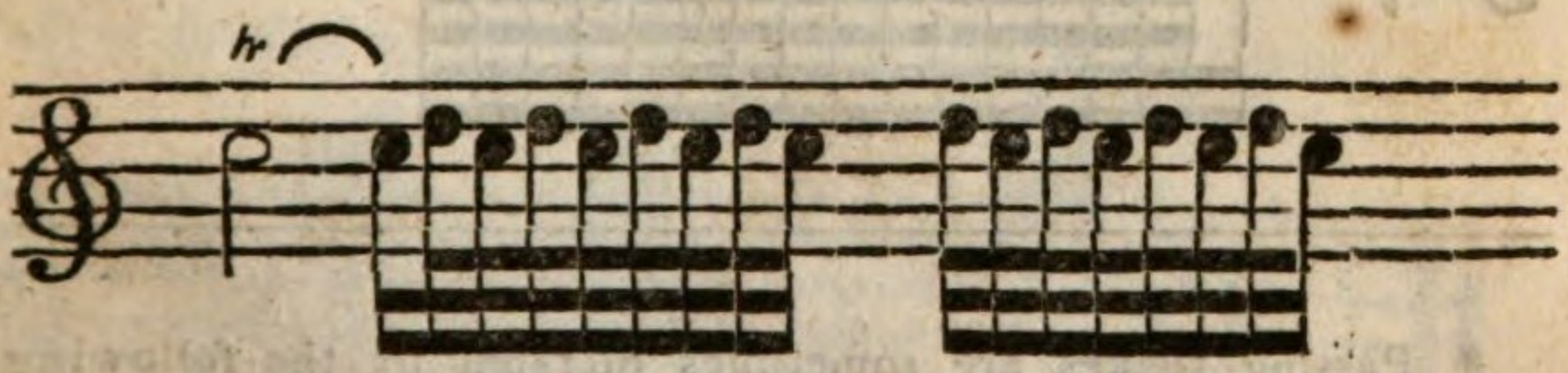
Open, Plain Shake.

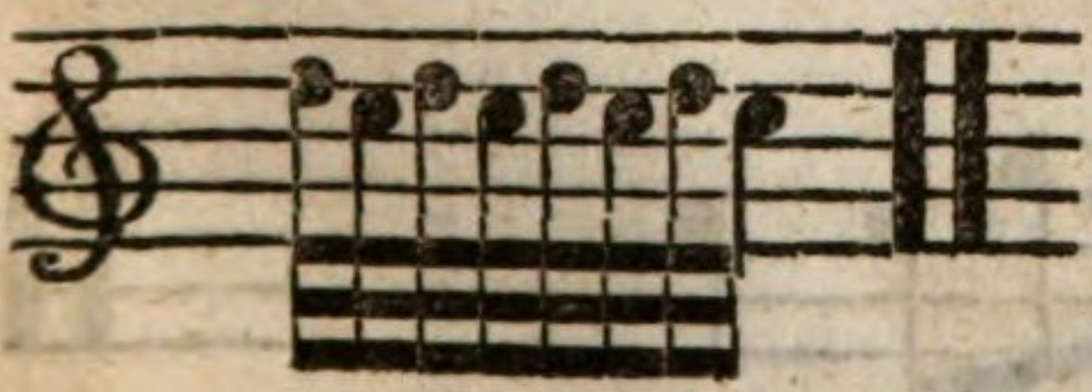


Close, Plain Shake.



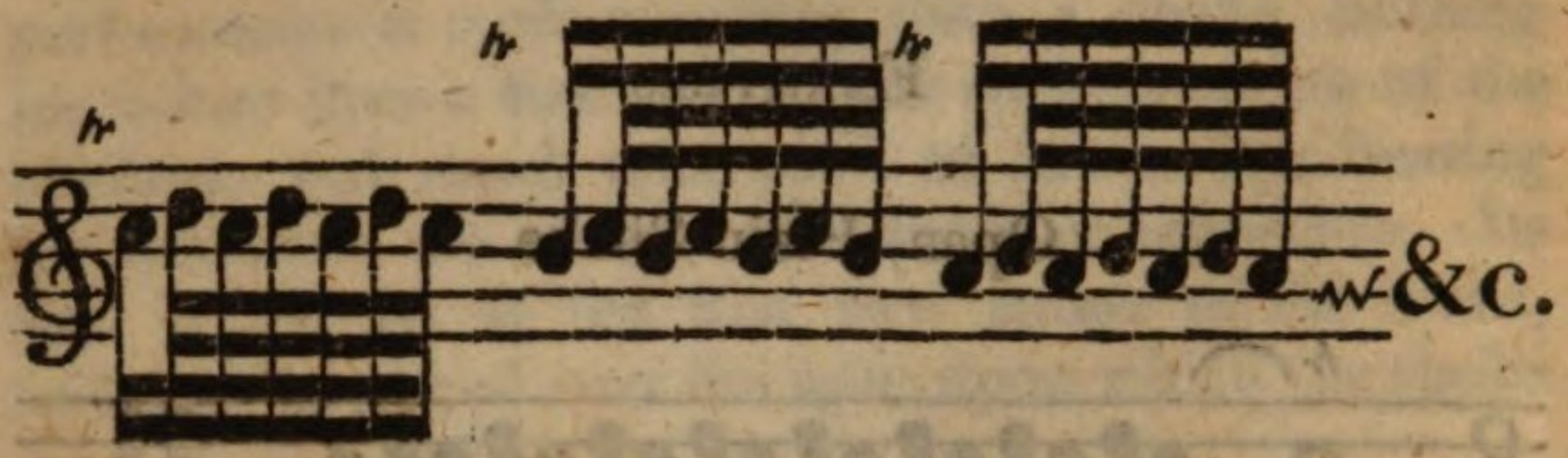
Prolonged Shake.



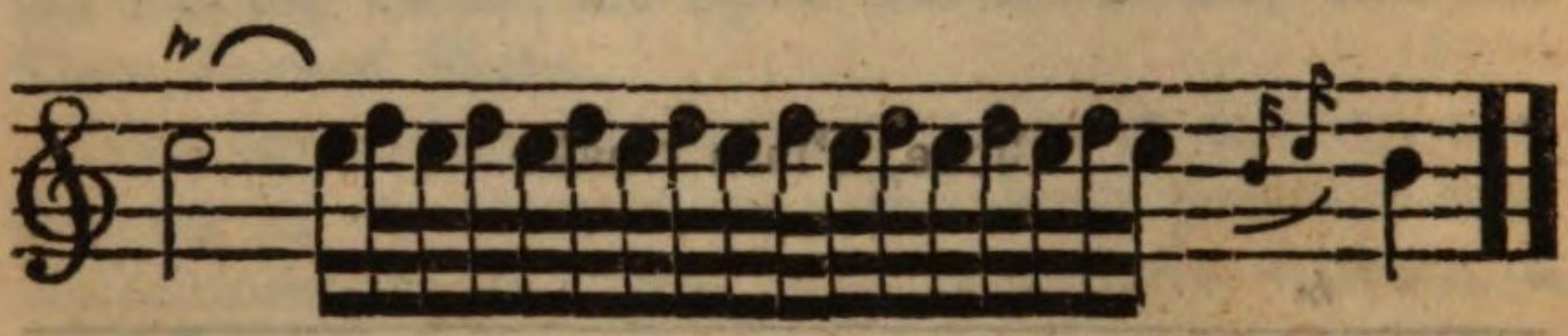


&c.

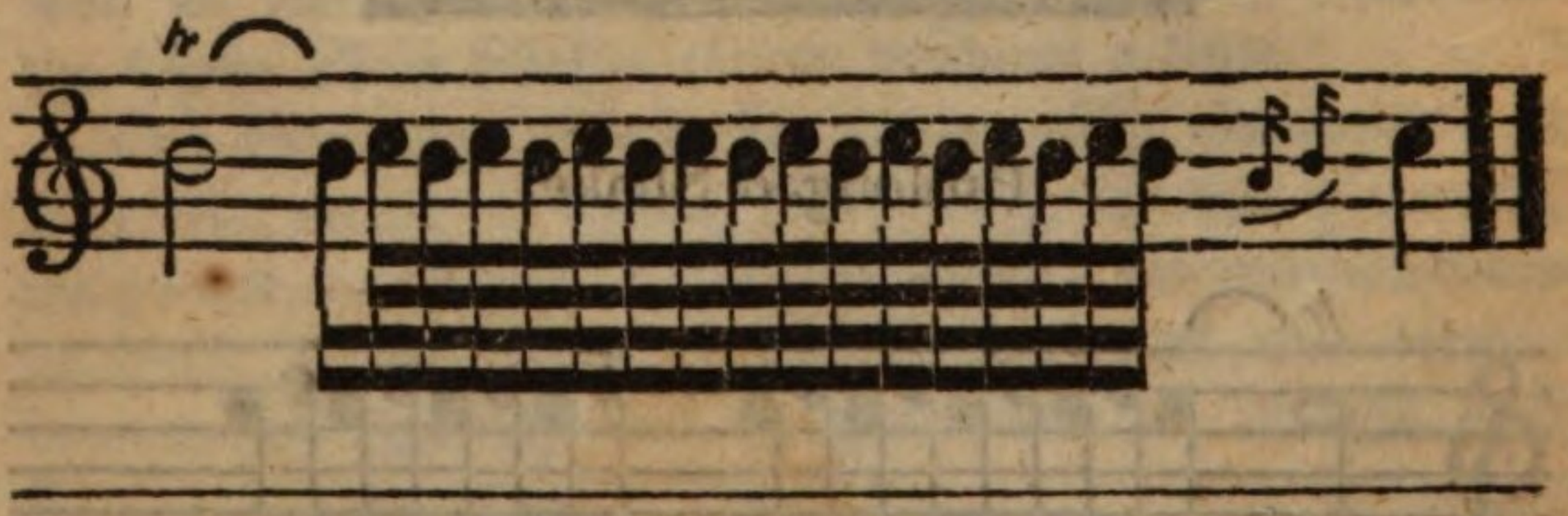
Passing Shakes*.



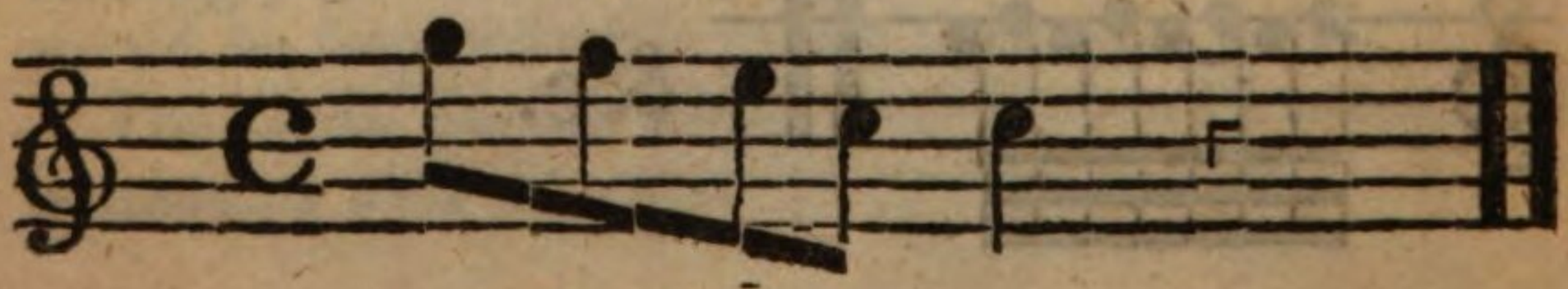
Open, Turned Shake.



Close, Turned Shake.



* Passing shakes are sometimes dictated by the following sign—



Turn.

Of the *Turn* there are three kinds; the Full, or Double Turn, the Partial Turn, and the Back Turn.

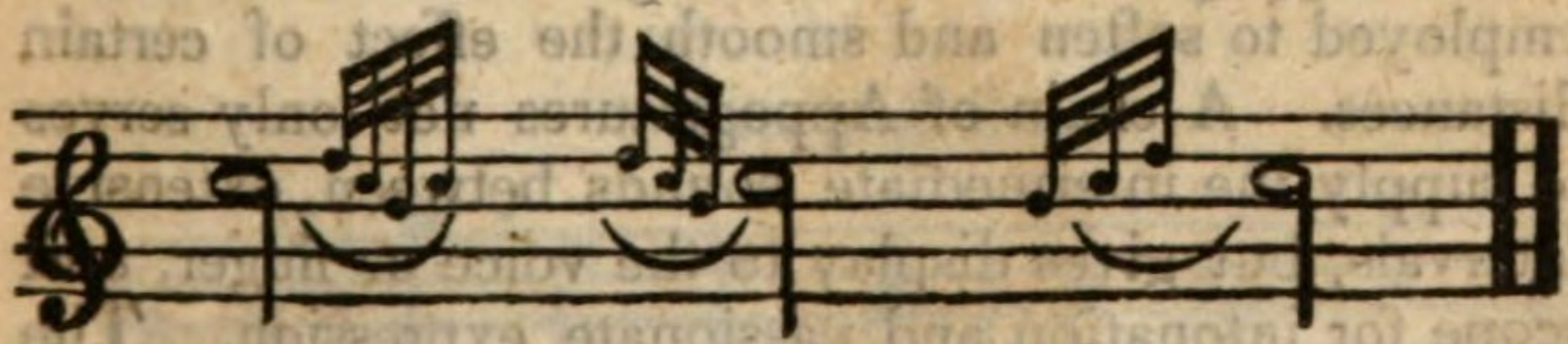
The *Full Turn* follows the note upon which it is made, consists of four distinct Appogiatures, and forms an embellished repetition of the note to which it is applied.

The *Partial Turn* forms an ornamented commencement of the note upon which it is constructed; and consists of that note preceded by three Appogiatures, the first of which is a whole tone, or semi-tone, above the note embellished.

The *Inverted Turn* forms an ornamented commencement of the note upon which it is constructed; and consists of that note, preceded by three Appogiatures, the first of which is a semi-tone below the note embellished.

Example.

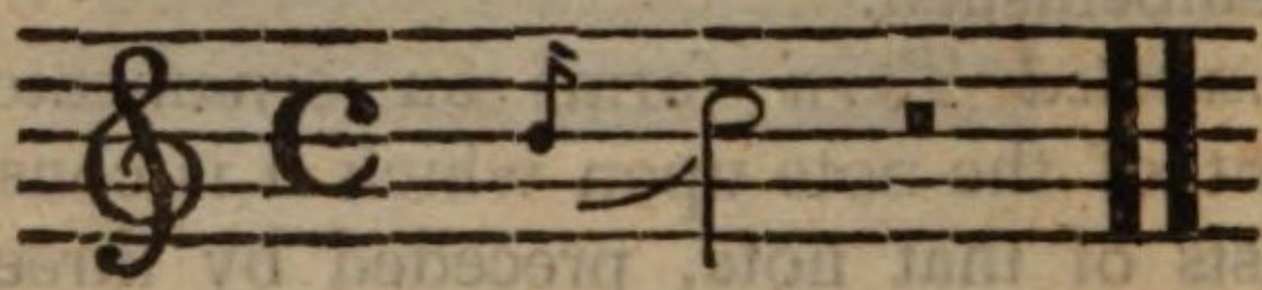
Full, or Double Turn. Partial Turn. Inverted Turn.



Beat.

The *Beat* is an ornament formed of the note embellished, preceded by an Appogiature one semi-tone lower than that note.

Example.

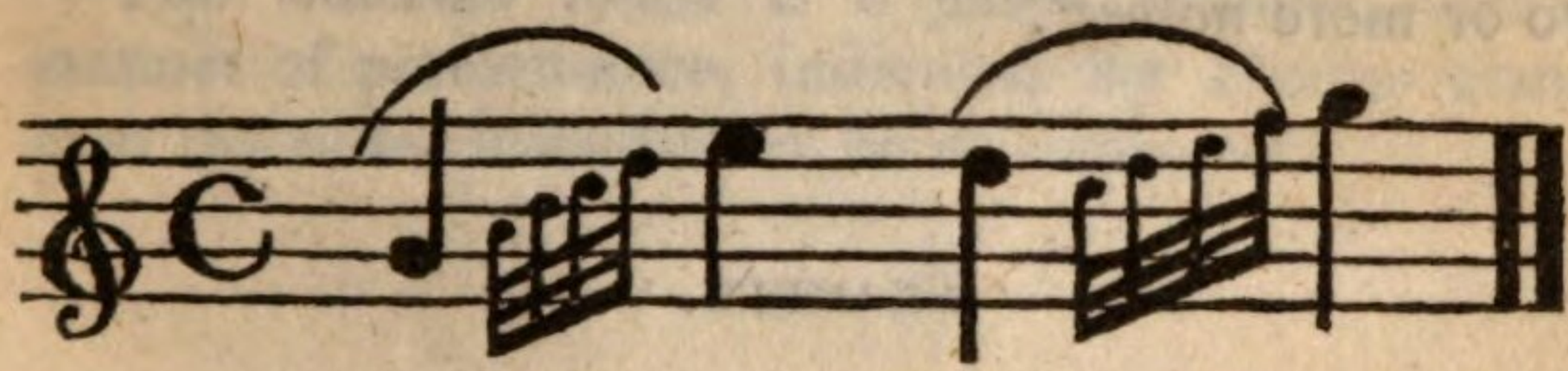


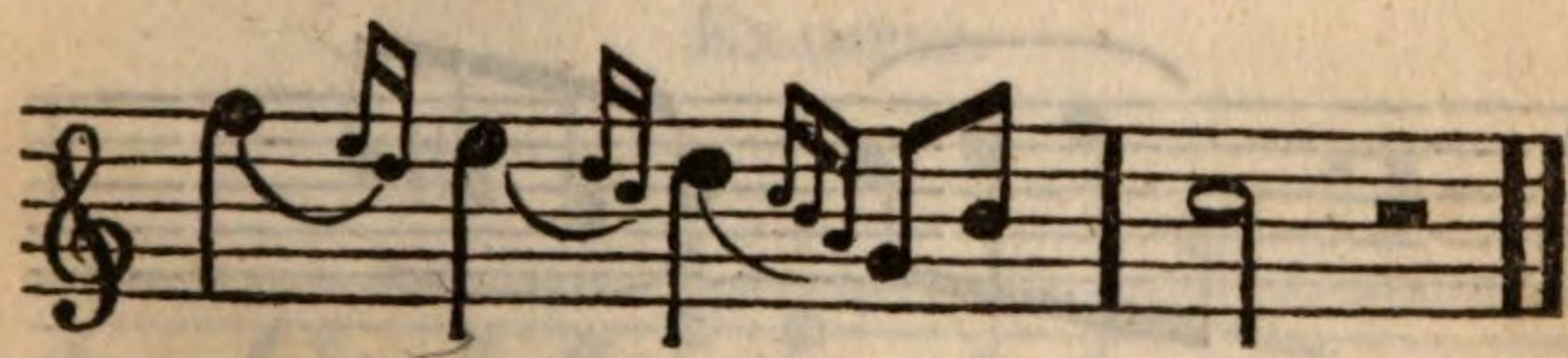
Appogiature.

The *Appogiature*, or *Leaning Note*, is sometimes employed to soften and smooth the effect of certain distances. A chain of Appogiatures not only serves to supply the intermediate sounds between extensive intervals, but gives display to the voice or finger, and scope for intonation and passionate expression. The Appogiature is, however, more generally a transient repetition of a preceding note, employed for the purpose of a smoother and more gradual introduction of that to which it is applied. It is always written in a smaller character; and it borrows the time of its

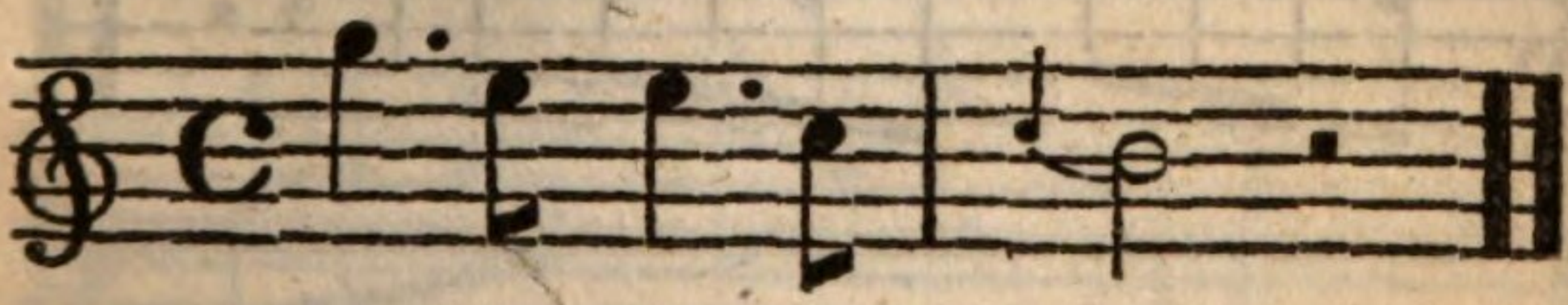
execution from its principal, to which it is attached by a Curve.

EXAMPLES.

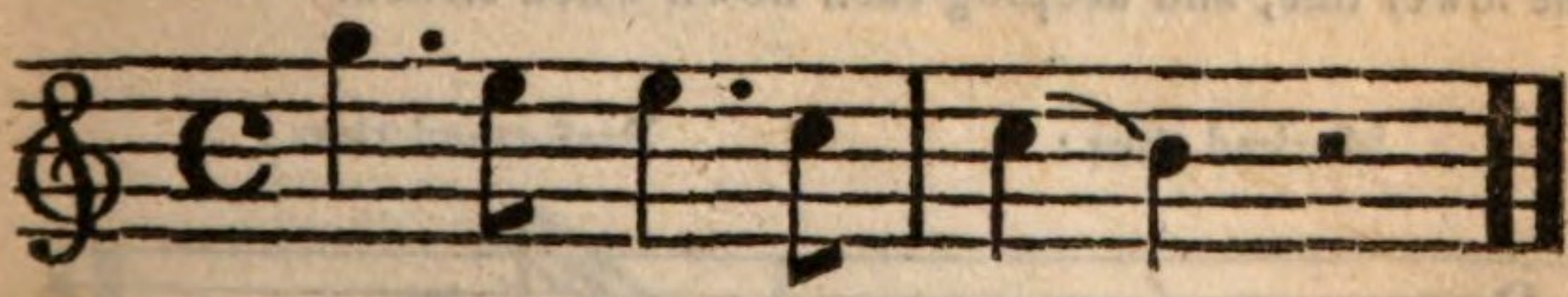




Written thus:



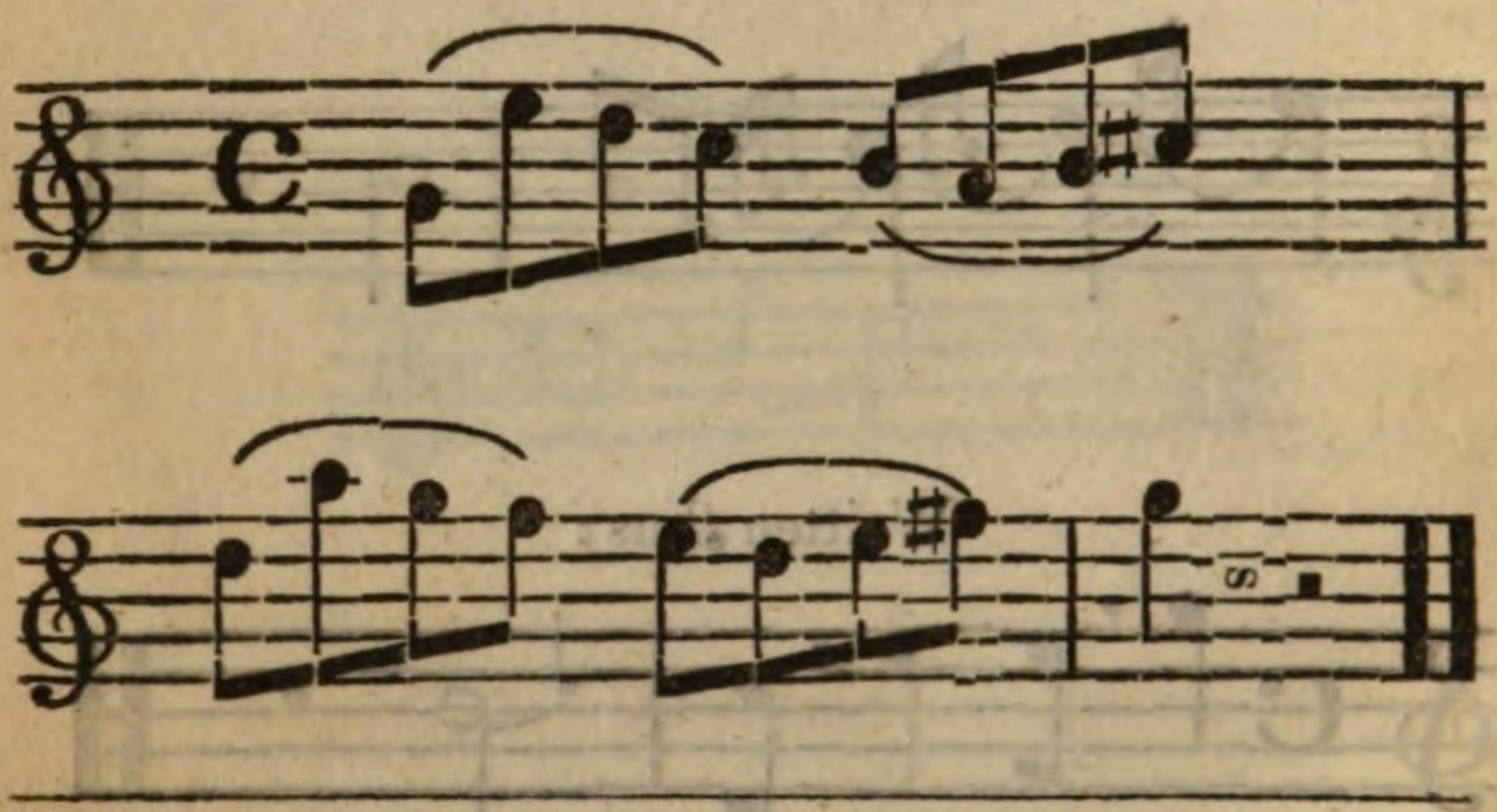
Executed thus:



Slur.

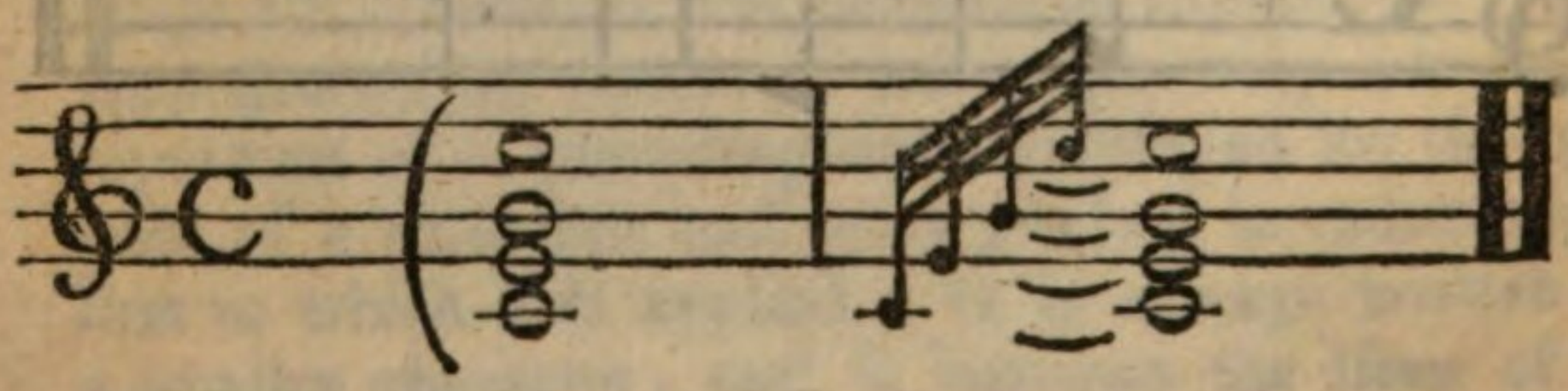
The *Slur* is an embellishment consisting of the smooth and connected performance of a succession of two or more notes*.

Example.



* There is also the *Vertical Slur*, which is drawn immediately before the notes of a chord, and implies, that we are to strike such notes in a quick, but regular succession, beginning with the lower one, and keeping each down when struck.

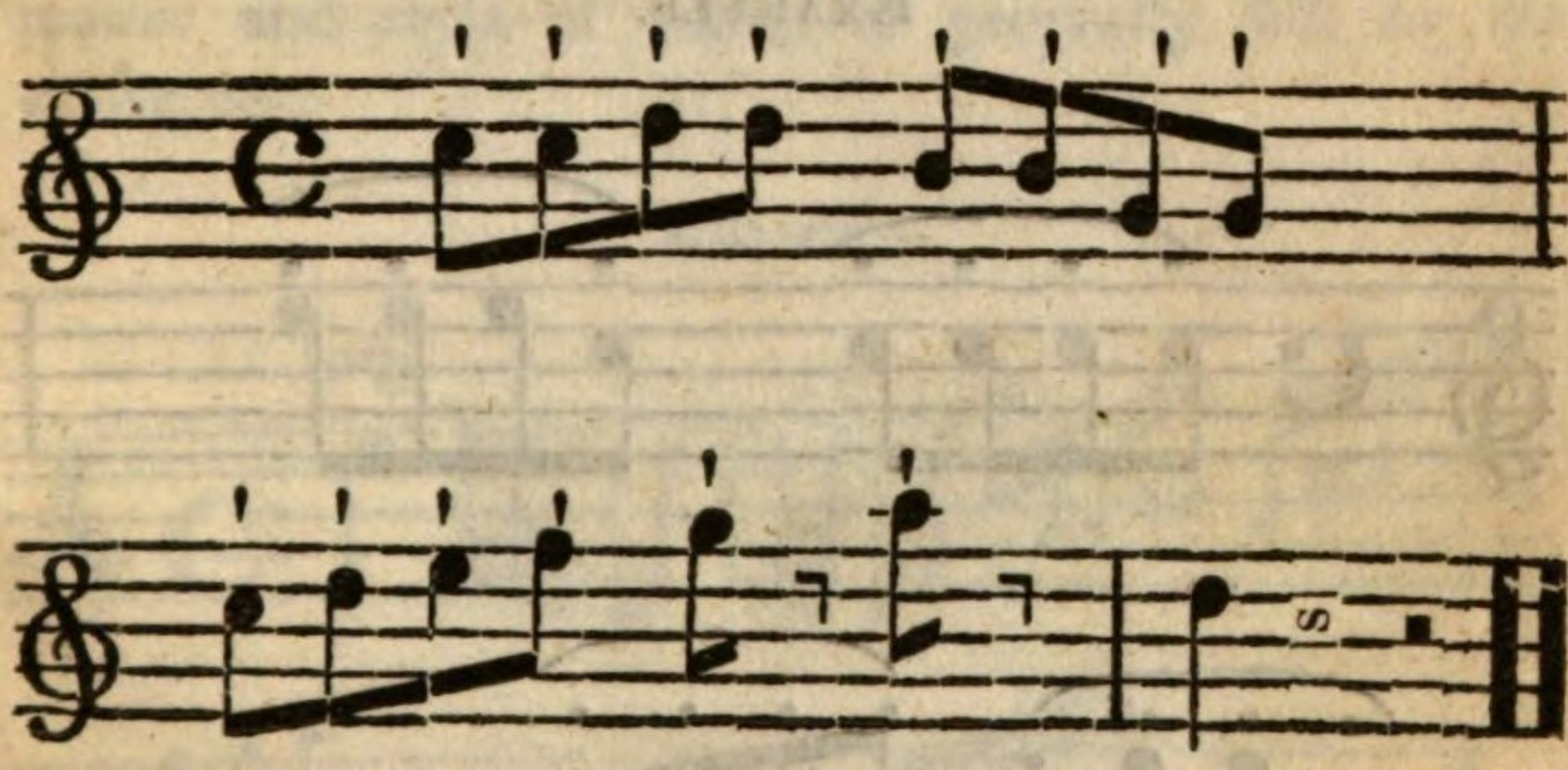
Marked thus: Performed thus:



Staccato.

The *Staccato* touch is a short, pointed, distinct manner of performance, indicated by *Dashes* placed over the notes intended to be so expressed.

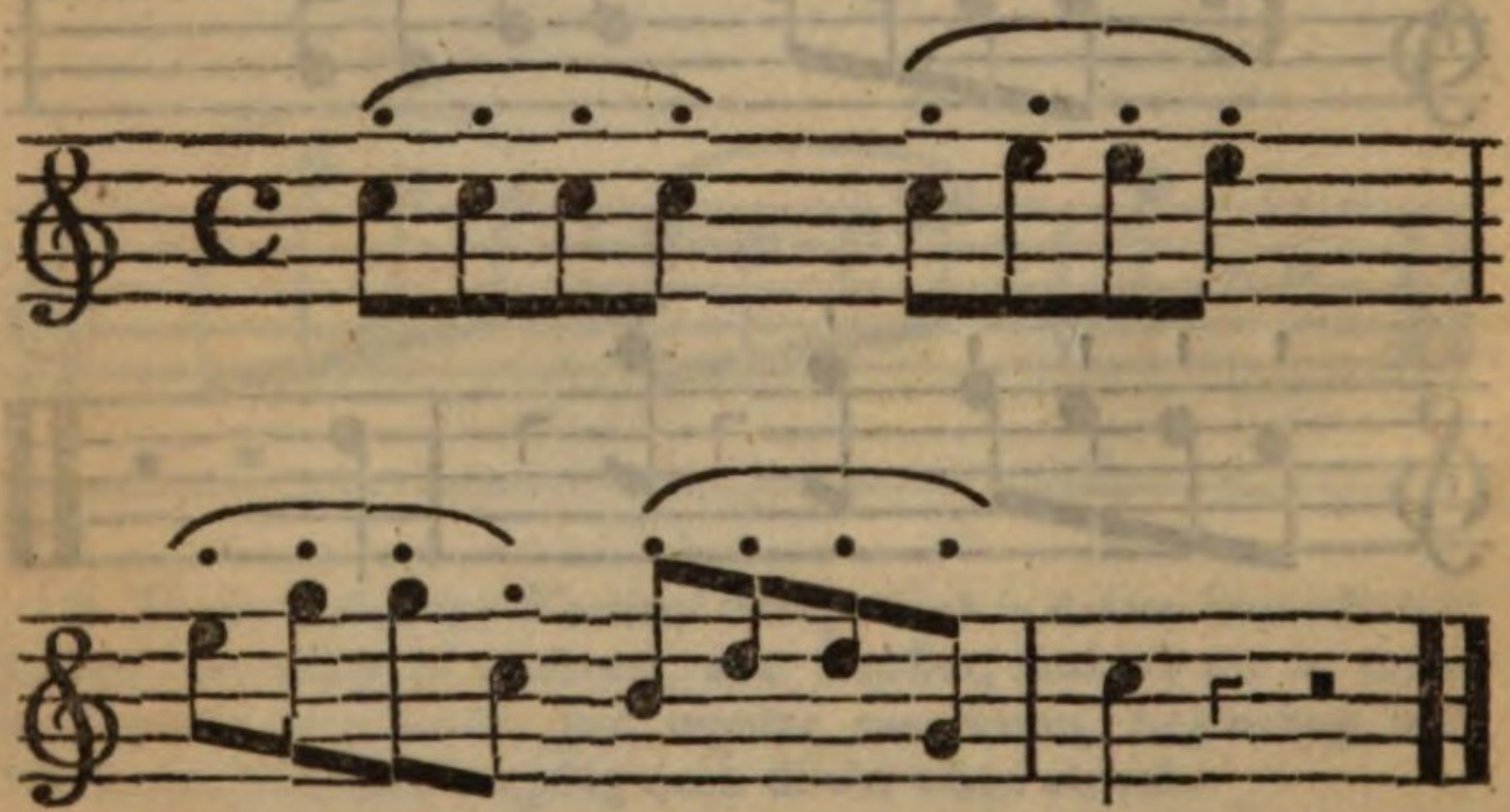
Example.



Braced Points.

Braced Points are characters, several of which signify an expression of the notes over which they are placed, at once partaking of distinctness and of a gliding motion; a manner commixed of that indicated by the *Slur Curve*, and that implied by the *Staccato Dash*.

Example.

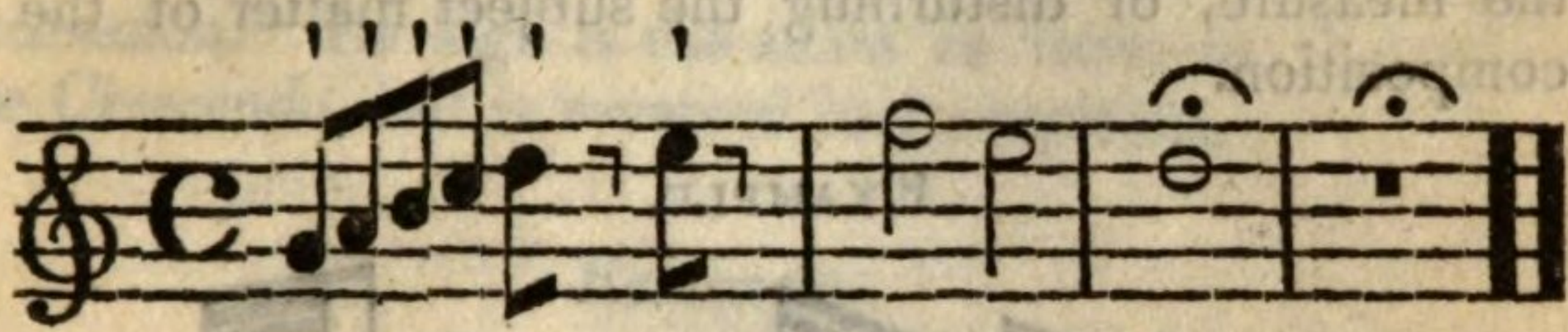


Pause.

The *Pause* is either a note or a rest, continued beyond its proper length, *ad libitum*. Its places ge-

nerally are, at the ends of strains; but it is sometimes introduced in the course of a strain.

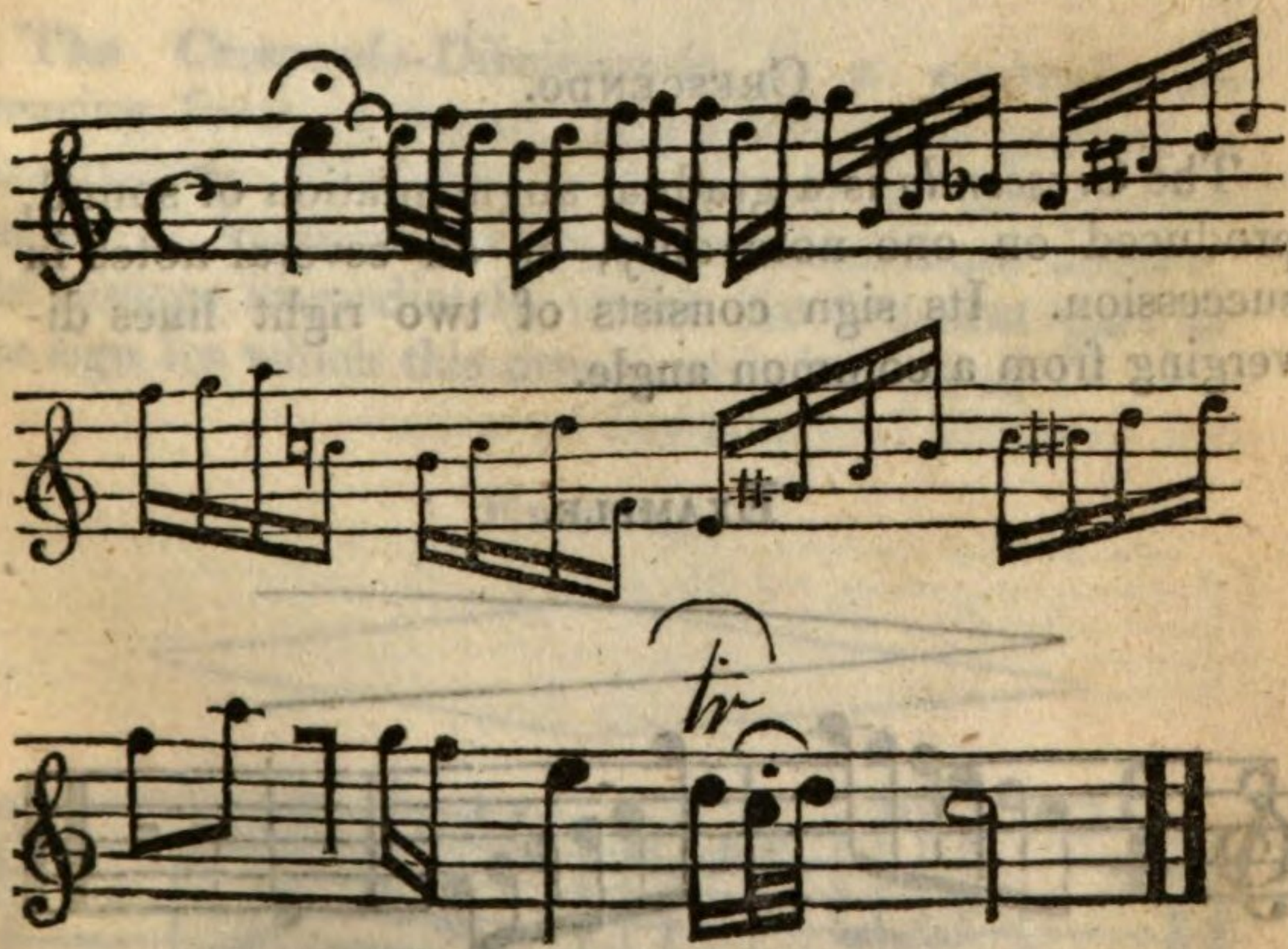
EXAMPLE.



CADENZA.

The *Cadenza* is a flourish, or flight of notes, introduced at the end of a melody, or movement; and the matter and style of which is generally left to the performer.

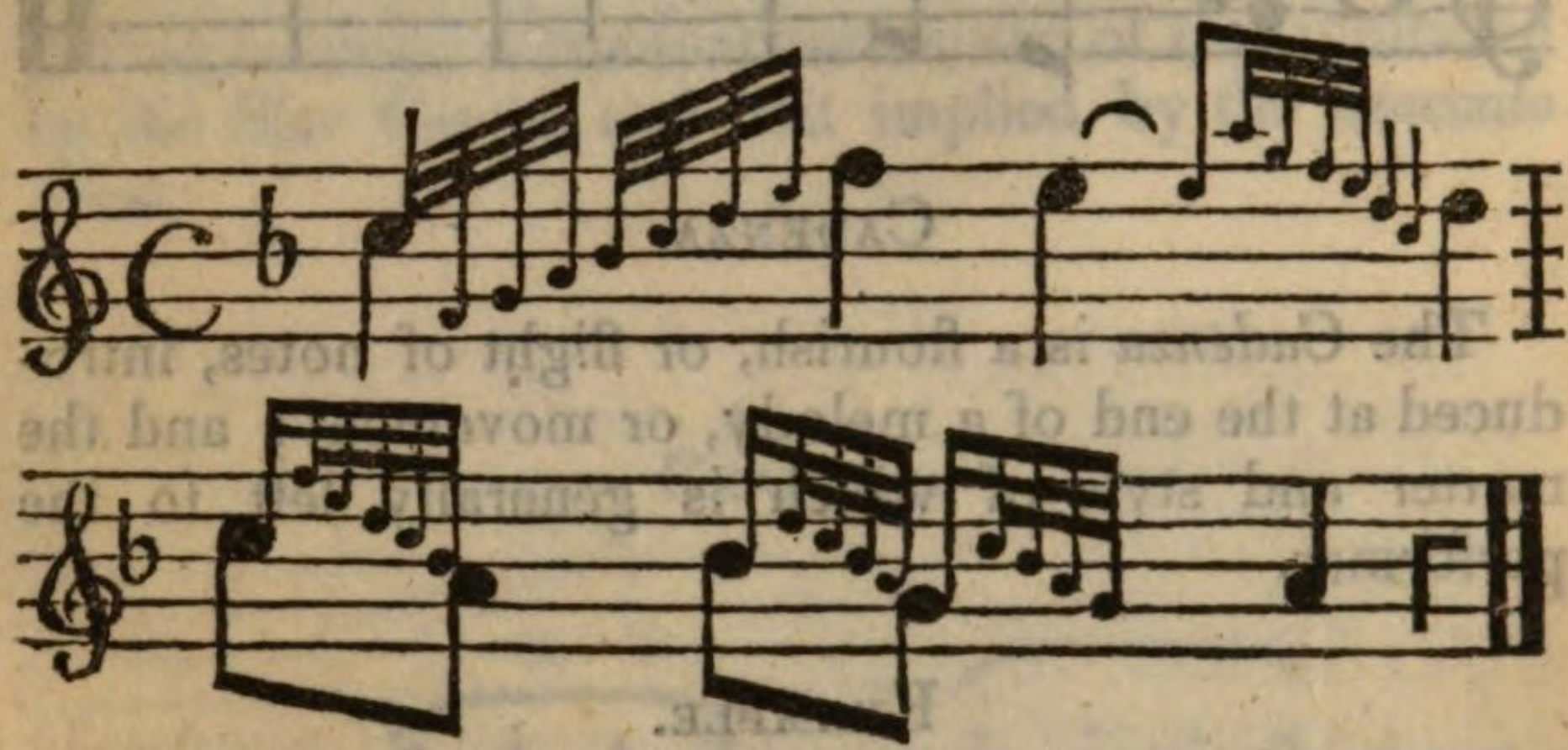
EXAMPLE.



Roulade.

The *Roulade* is a smooth but rapid course of notes, interspersed in the course of an air without breaking the measure, or disturbing the subject matter of the composition.

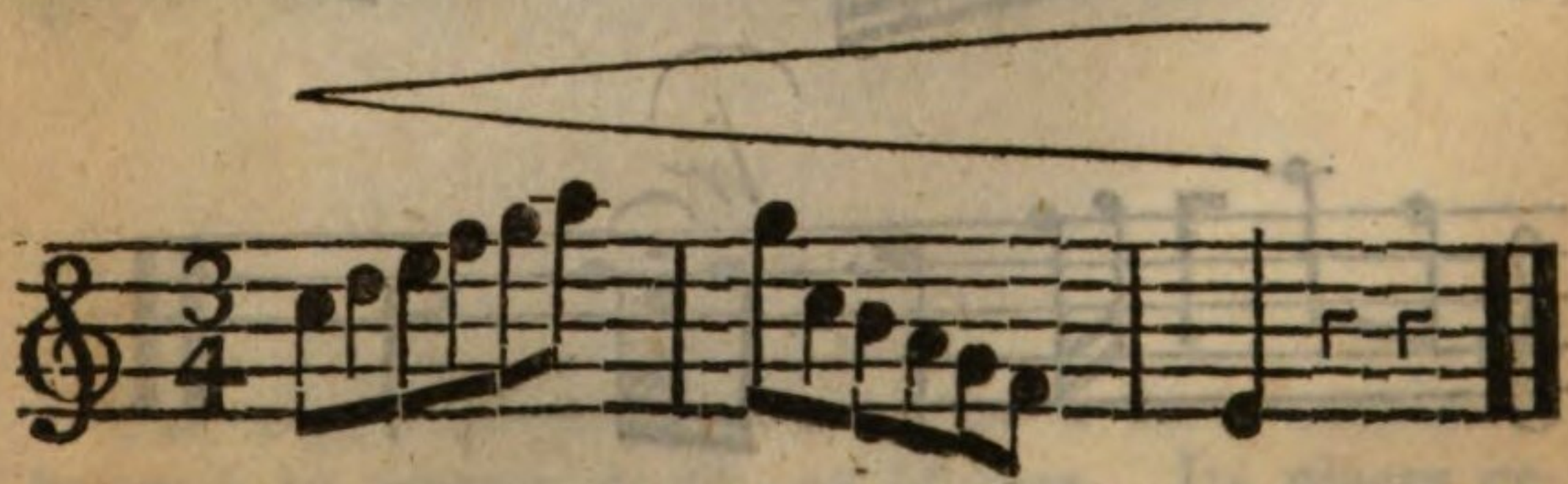
Example.



Crescendo.

The *Crescendo* is a gradual augmentation of sound, produced on one note only, or on several notes in succession. Its sign consists of two right lines diverging from a common angle.

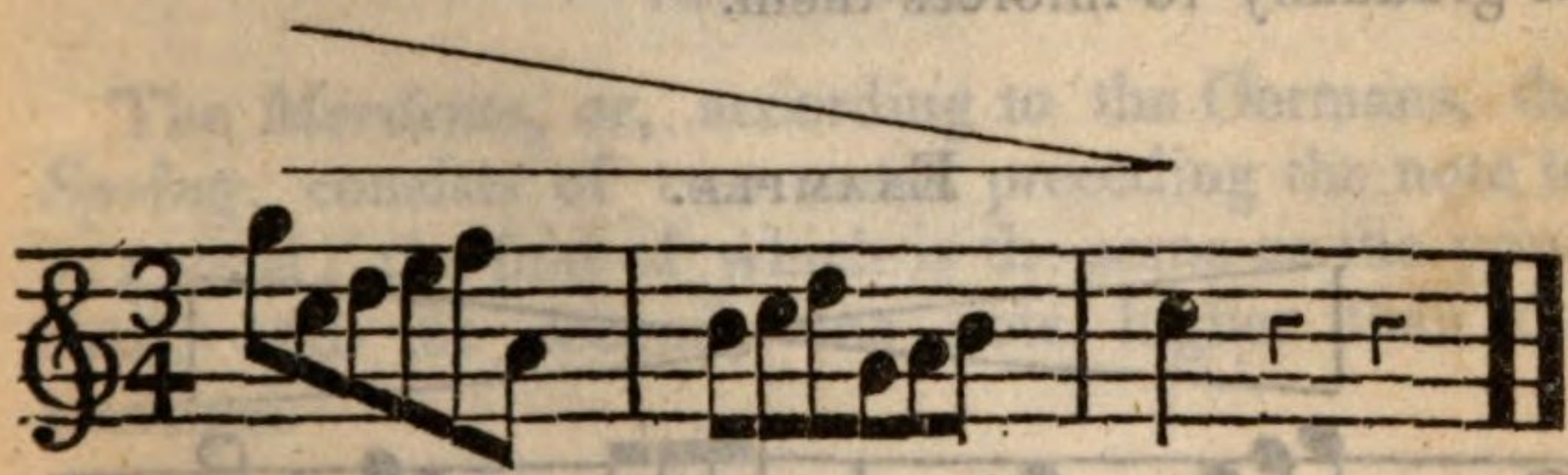
Example.



Diminuendo.

The *Diminuendo* is a gradual softening of the tone, as produced on one note, or several notes in succession. Its sign is the same in form as that of the *Crescendo*, but is reversed in its position.

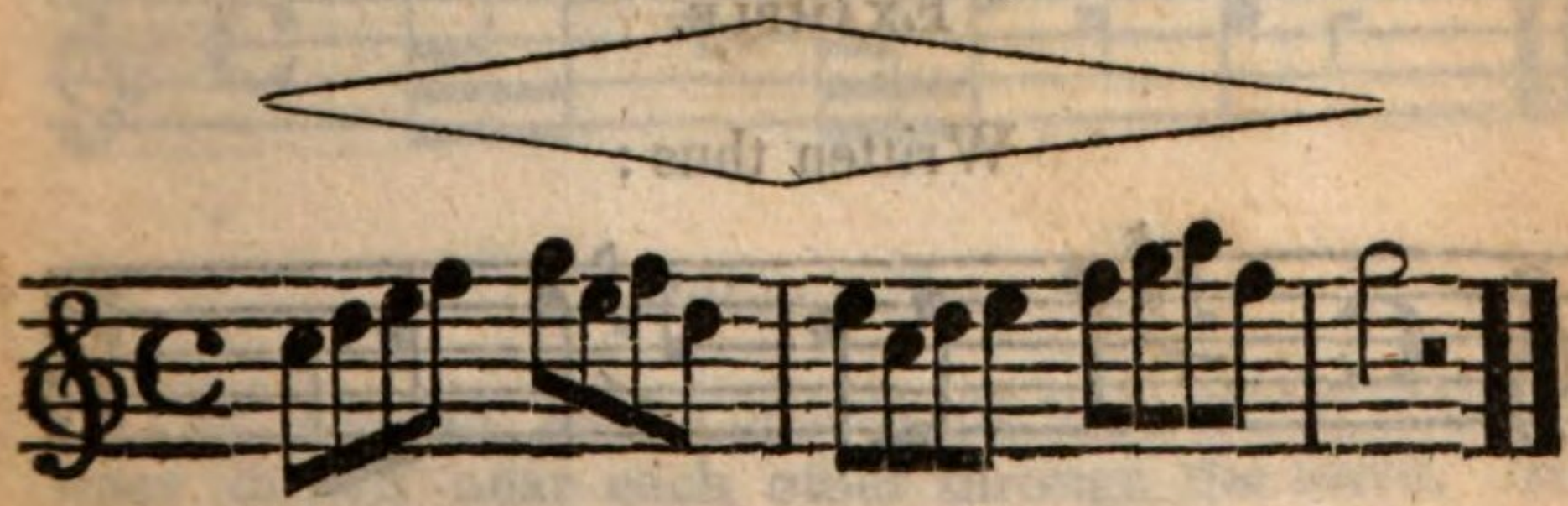
Example.



Crescendo-Diminuendo.

The *Crescendo-Diminuendo* is a gradually-increasing force of sound, succeeded by as gradual a diminution. The performer arrives at the greatest degree of loudness, when he reaches those notes of the passage immediately under the broadest part of the sign by which this ornament is indicated.

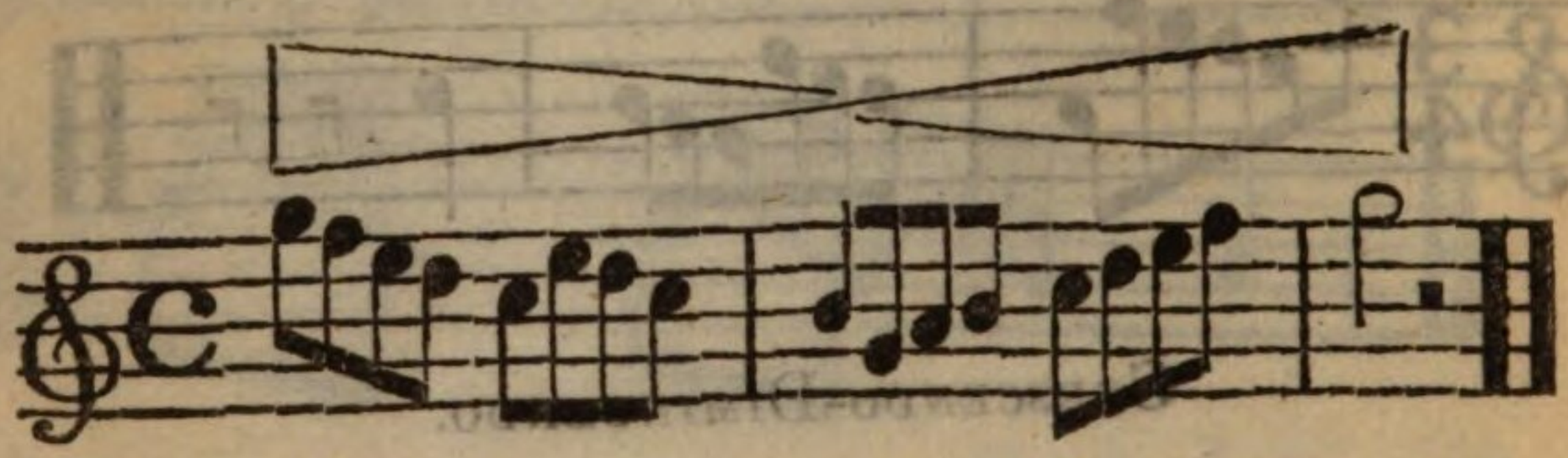
Example.



Diminuendo-Crescendo.

The *Diminuendo-Crescendo* is the *Crescendo-Diminuendo* reversed. The form of its sign is of course the converse of that of the latter embellishment. The performer gradually diminishes the force of the tones, till he arrives at those notes of the passage immediately under the meeting points of the sign, and then as gradually re-inforces them.

Example.

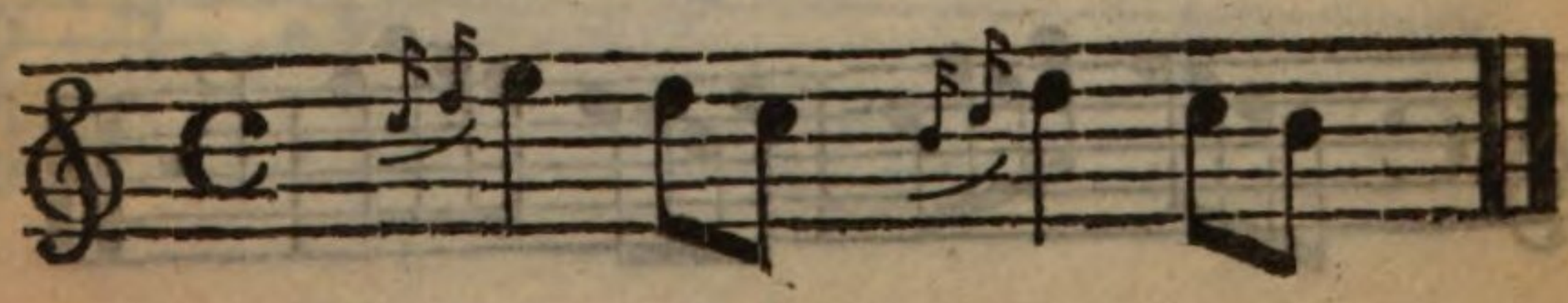


Slide.

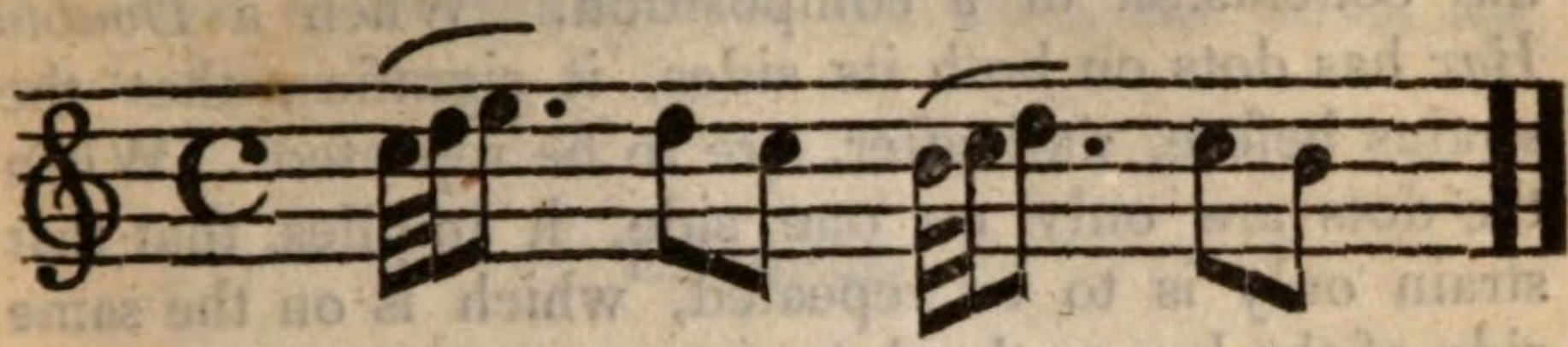
The *Slide*, a grace in very frequent use. It generally consists of two notes gradually ascending or descending to the note it is intended to ornament; and to which it is attached by a curve.

Example.

Written thus:



Executed thus:

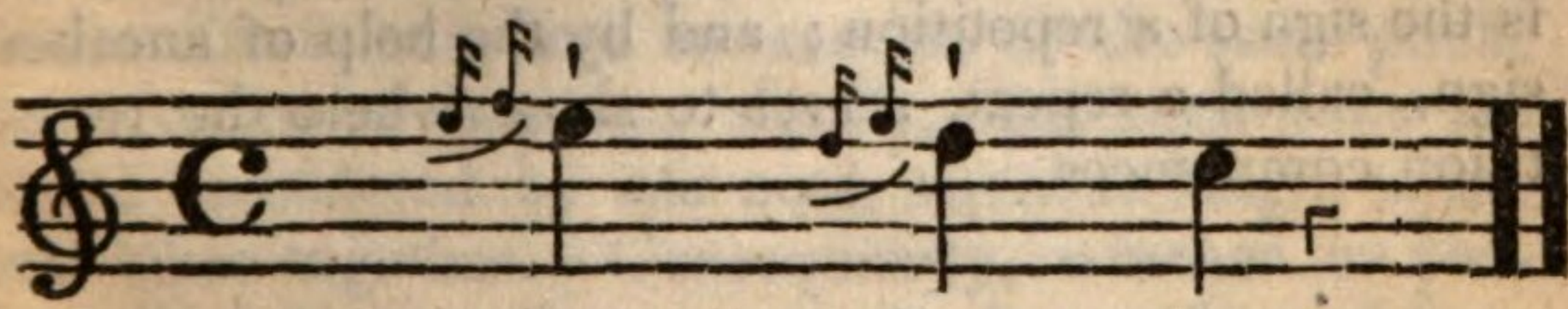


Mordente.

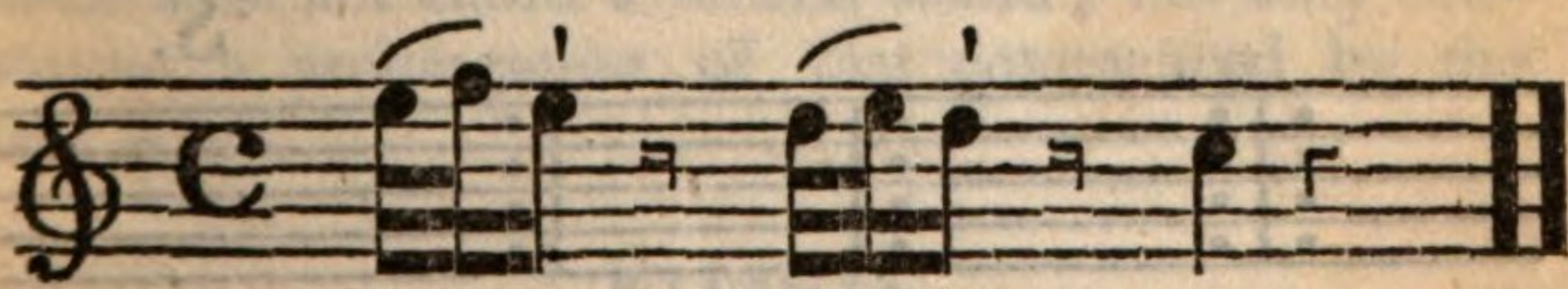
The *Mordente*, or, according to the Germans, the *Spring*, consists of two notes preceding the note to be graced; the first of which is the same as the principal, and the second, one note higher than the principal.

Example.

Written thus:



Executed thus:

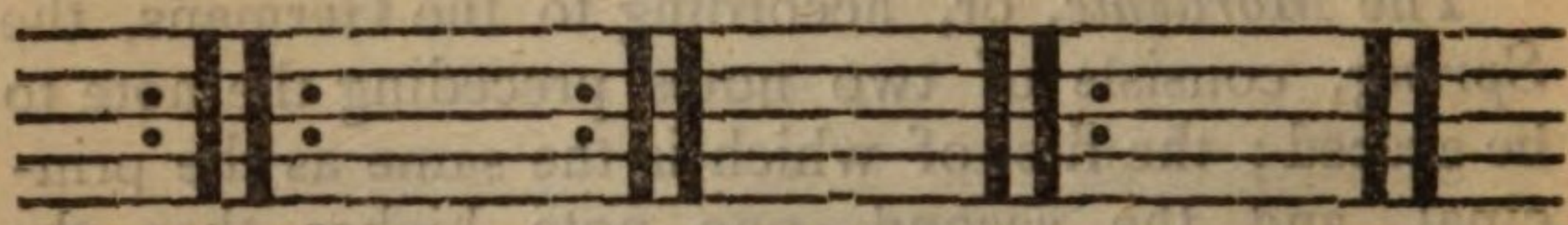


Double Bar.

The *Double Bar* consists of two thick, vertical lines drawn near each other through the stave. Its

use is, to divide a movement into strains or sections; to separate one movement from another; and to mark the conclusion of a composition. When a *Double Bar* has dots on both its sides, it signifies, that the strains before, and after, are to be repeated. When the dots are only on one side, it implies, that that strain only is to be repeated, which is on the same side of the bar as the dots.

EXAMPLES.



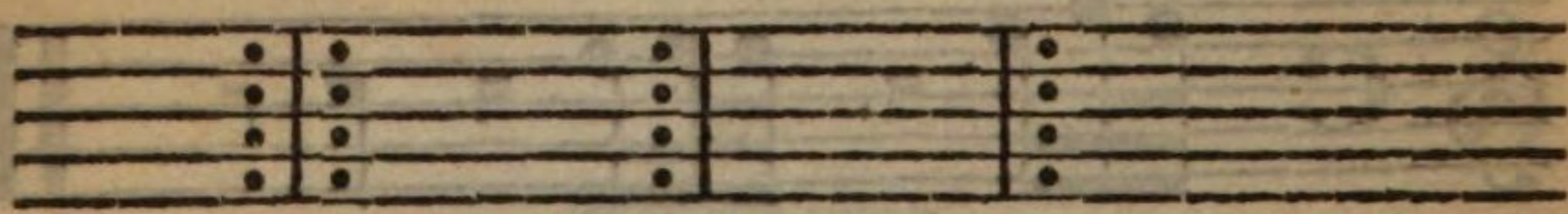
DOTTED BAR.

The *Dotted Bar* is a single bar, with four dots placed at its side; which dots have the same power and meaning as those at the side of the *double bar*. It is the sign of a repetition; and by the help of another sign, called a repeat, serves to show where the repetition commences.

EXAMPLES.

Repeat.

·*S*.

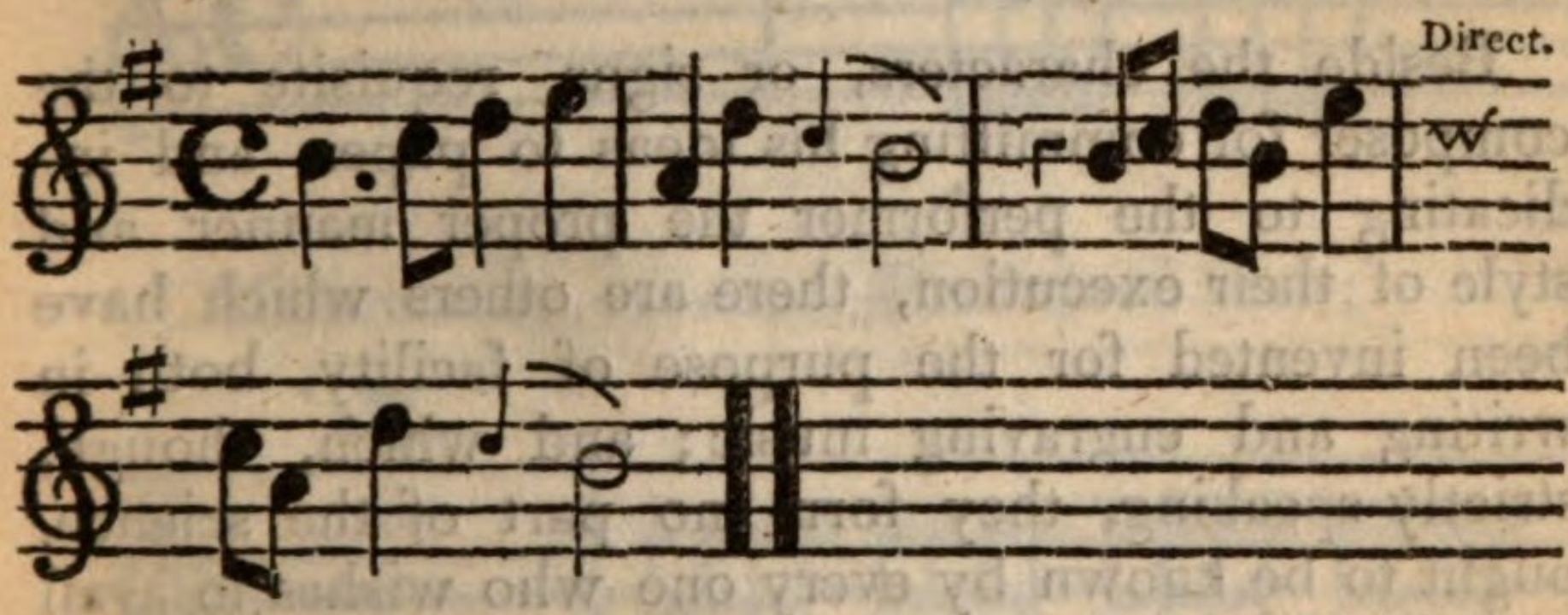


DIRECT.

The *Direct* is a character placed at the end of a stave on a line, or space, corresponding with that

on which the first note of the following stave is situated. Of course, its purpose is, to apprize the performer of the situation of that note, and *direct* his mind to it.

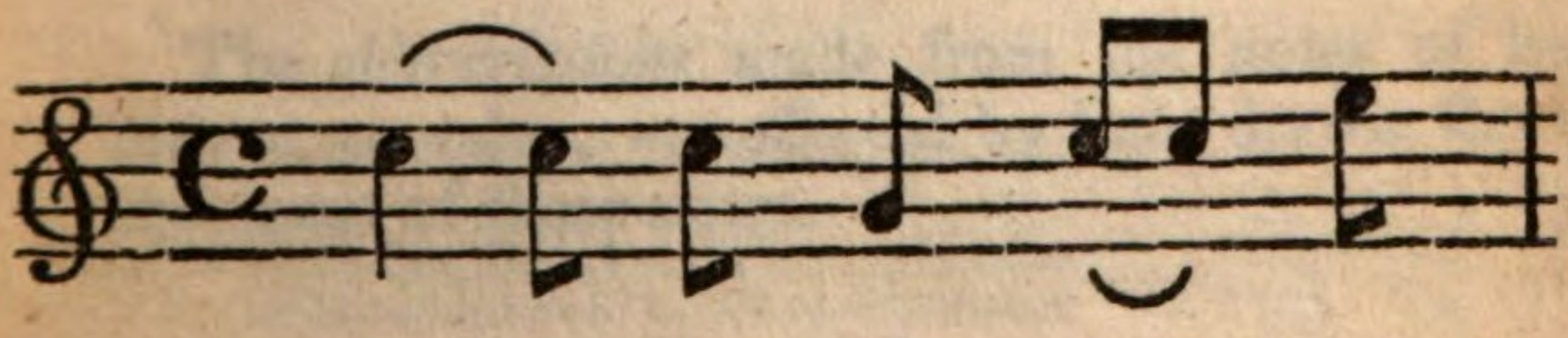
EXAMPLE.

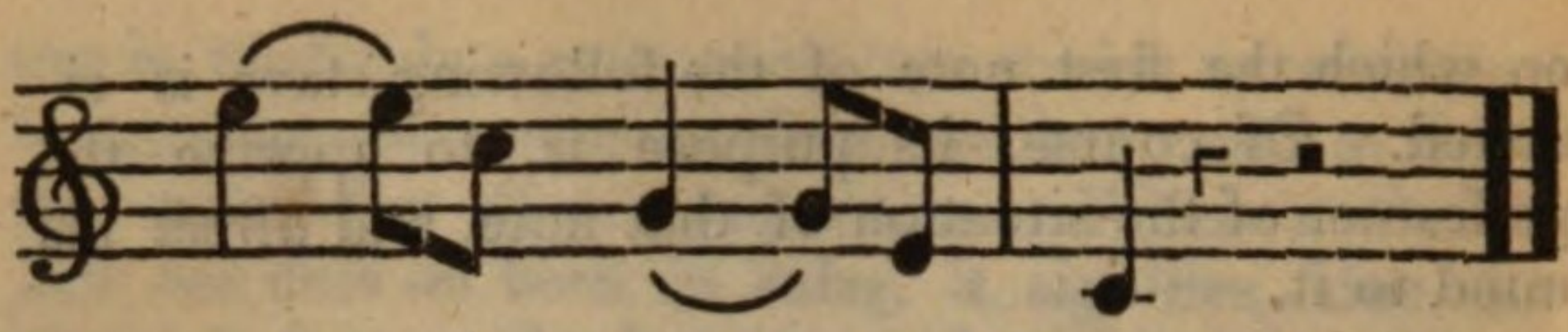


LIGATURE, OR TYE.

The *Ligature*, or *Tye*, is a small curve, or arch, drawn from one note to another of the same pitch, (over or under them) to signify, that such notes are to be considered as *one* note, equal in length to the two taken together. Consequently, whether the passage in which a ligature occurs be performed by a voice or an instrument, the second of the two tied notes does not afford a second sound; but only constitutes a prolongation of that commenced by the first note.

EXAMPLES.

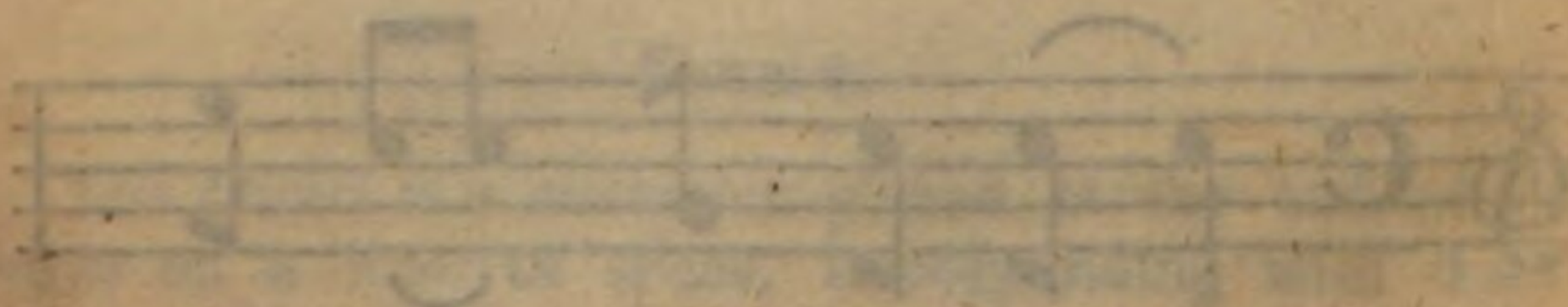




Musical Brachygraphy, or Short Hand.

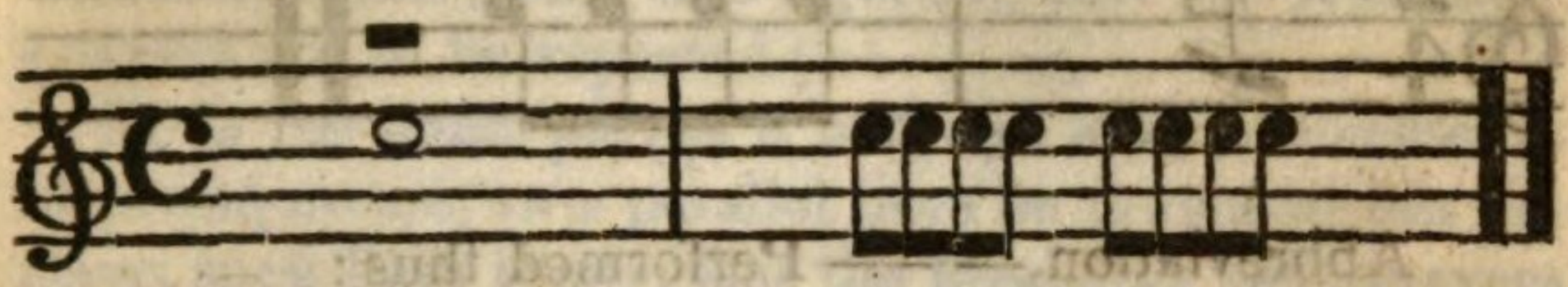
Beside the characters, or signs, requisite to the composer for committing his ideas to paper, and indicating to the performer the proper manner and style of their execution, there are others which have been invented for the purpose of facility, both in writing and engraving music; and which, though, strictly speaking, they form no part of the science, ought to be known by every one who wishes to avail himself of their convenience, or to understand the publications in which they are adopted.

By virtue of these *abbreviations*, single notes of any length may represent as many of less power, or value, as, taken together, are equal to itself. For instance,—a *Semibreve* having a strait horizontal line drawn across its stem, becomes divided into as many *quavers* as are equal in value to itself; having two such lines drawn across it, becomes divided into as many *semiquavers* as are equal in value to itself; having three such lines drawn across it, becomes divided into as many *demisemiquavers* as are equal in value to itself; having four such lines drawn across it, becomes divided into as many *double-demisemiquavers* as are equal in value to itself.

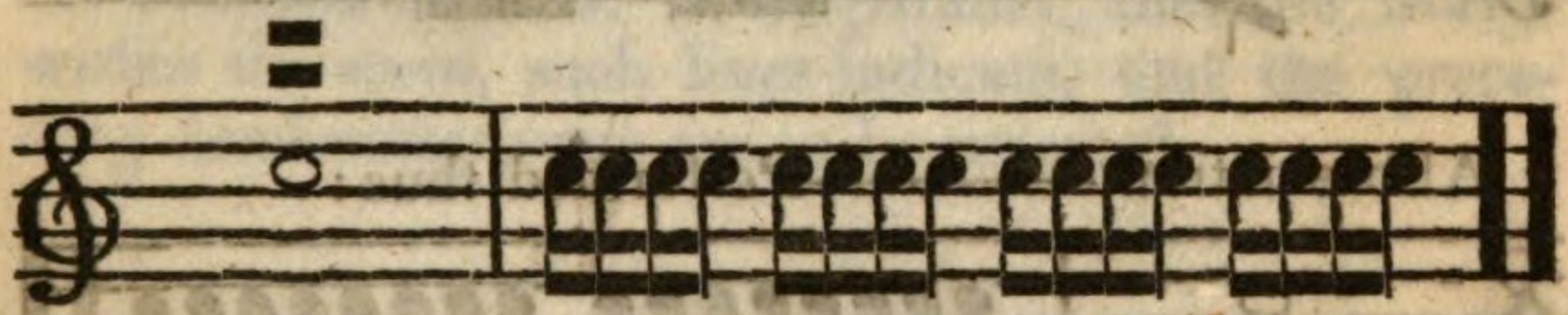


Examples.

Abbreviation,————Performed thus:



Abbreviation,————Performed thus:



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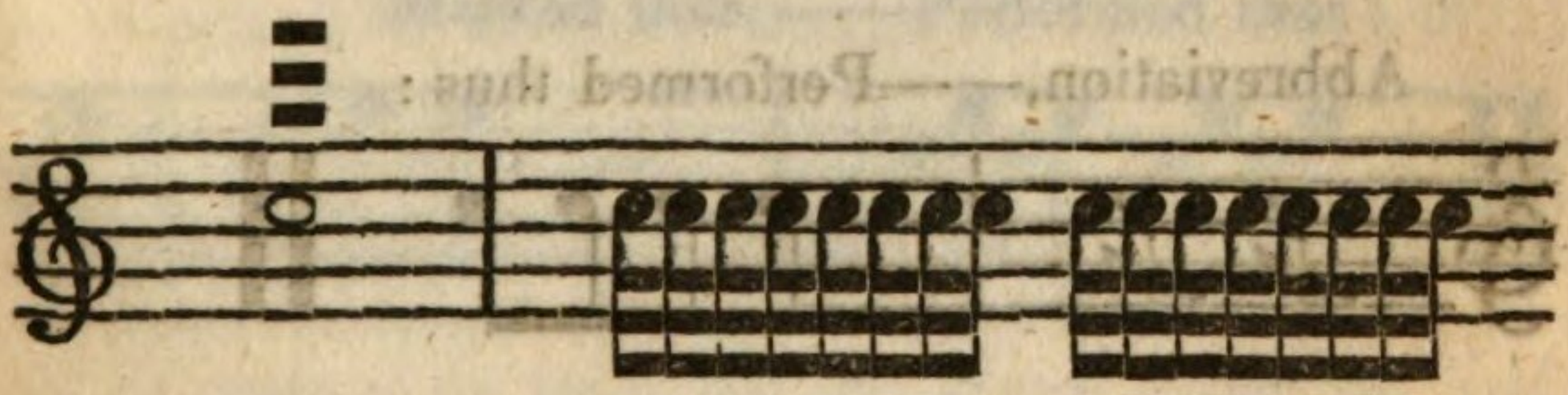
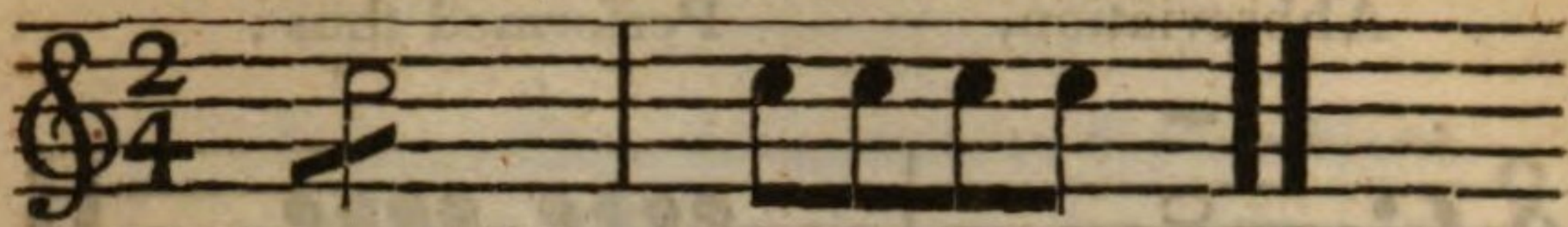


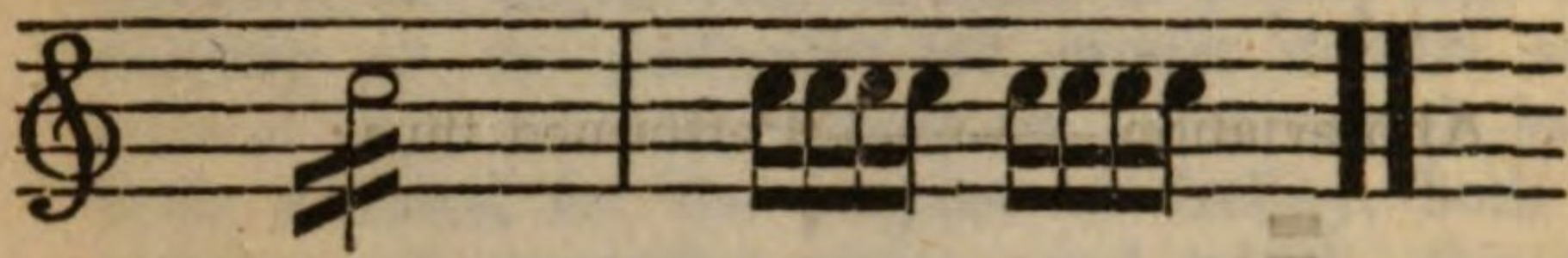
The *abbreviations* made from the notes of lesser power, or value, are effected by lines drawn through the stems of those notes.

Examples.

Abbreviation,——Performed thus:



Abbreviation,———Performed thus:



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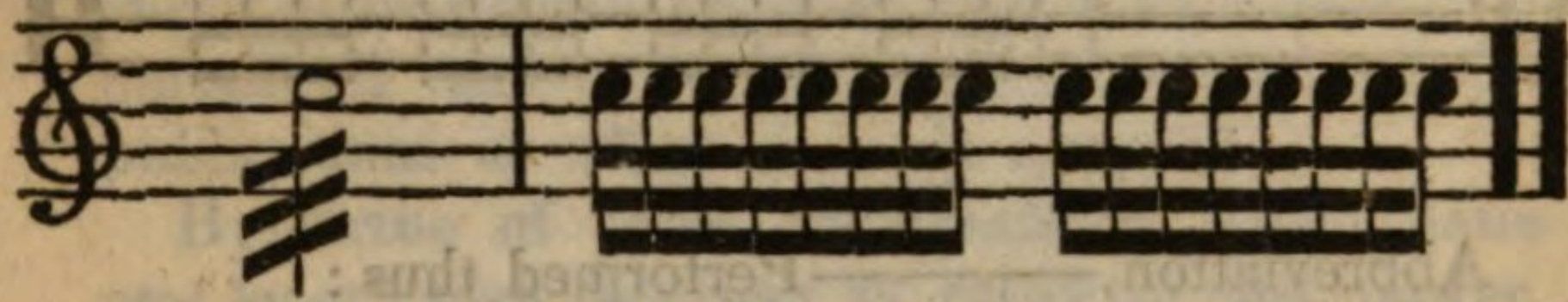
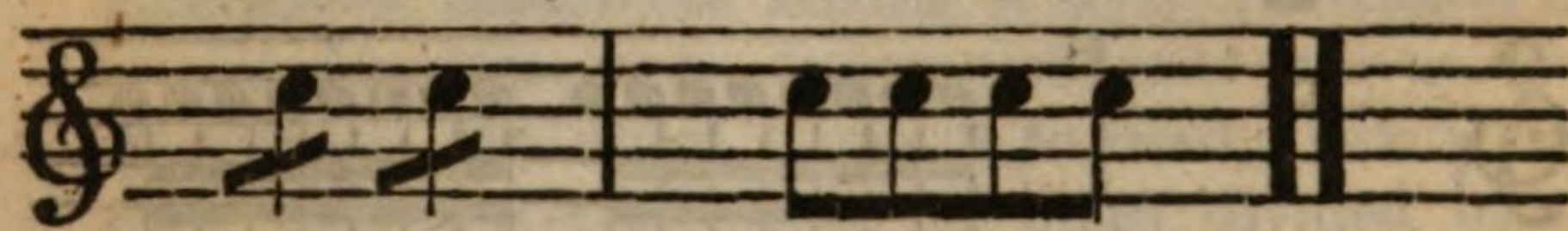
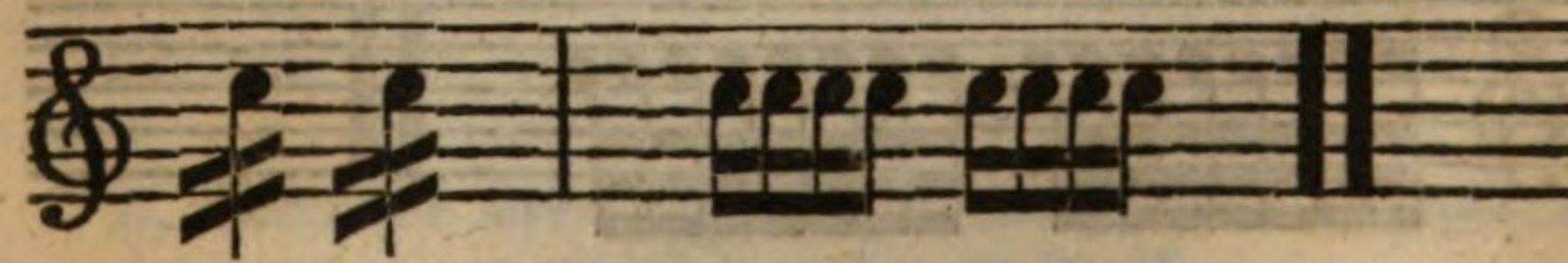


Abbreviation,——Performed thus:



Abbreviation,——Performed thus:



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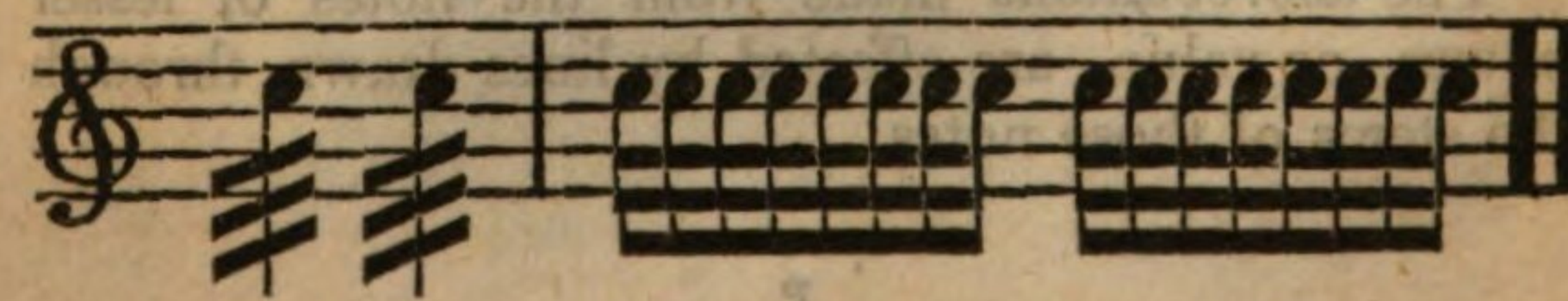
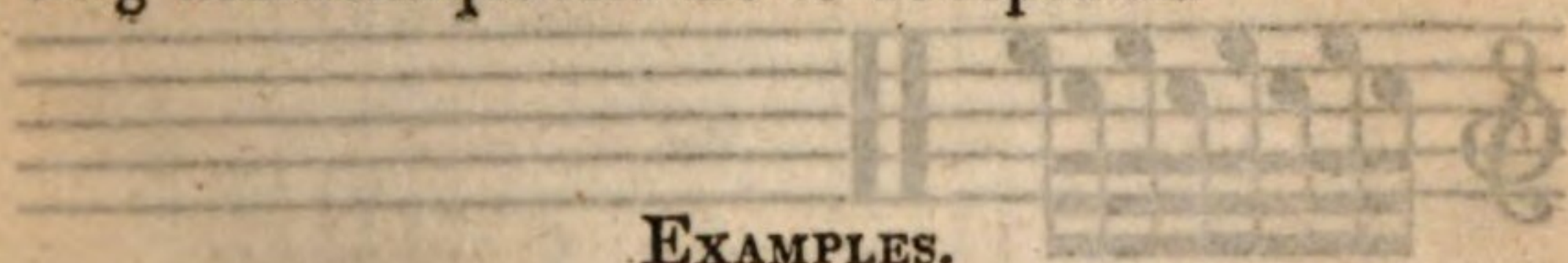


Other *abbreviations* are also employed under the form of *repeats*. For instance:—

When, in the latter part of a bar, and after a succession of quavers, a single line is drawn obliquely within the *stave*, such line signifies, that the preceding quavers are to be repeated:—

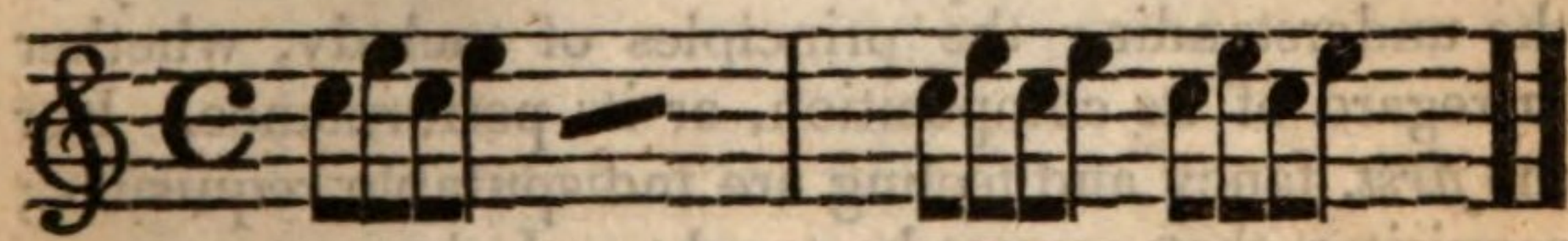
If, in the latter part of a bar, and after a succession of semiquavers, two parallel lines be drawn within the stave, such lines imply, that the preceding semiquavers are to be repeated:—

If, in the latter part of a bar, and after a succession of demisemiquavers, three parallel lines be drawn within the stave, such lines indicate, that the preceding demisemiquavers are to be repeated.



EXAMPLES.

Marked thus,——Performed thus:



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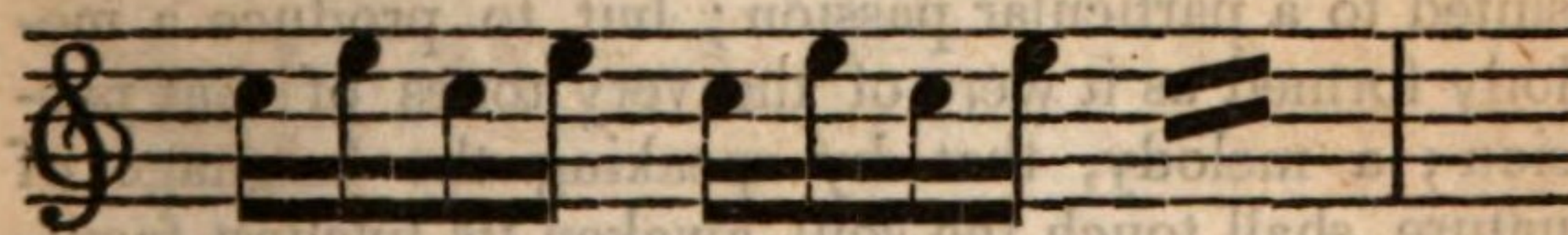

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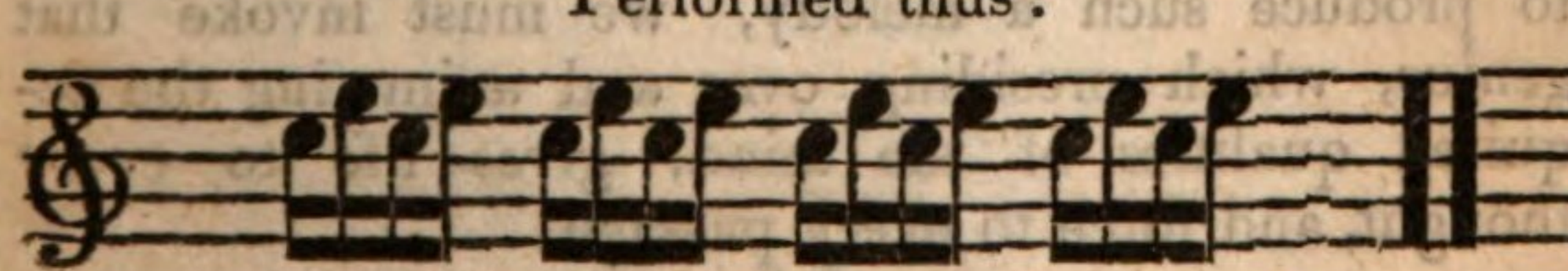

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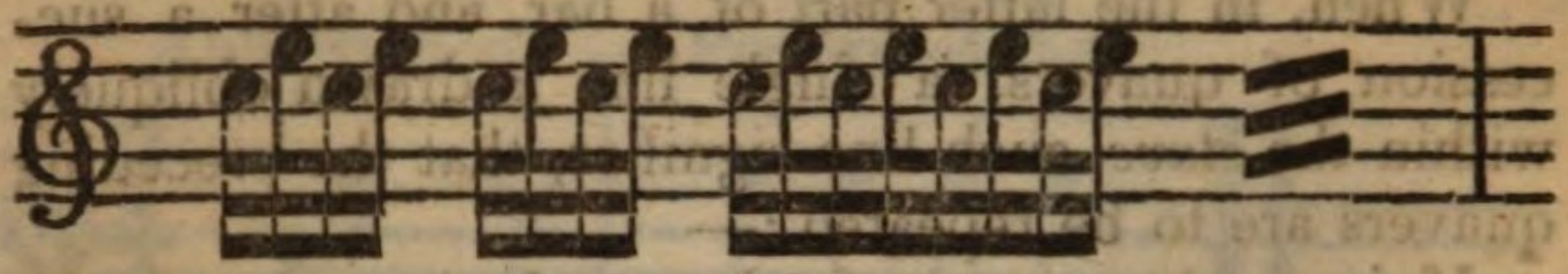

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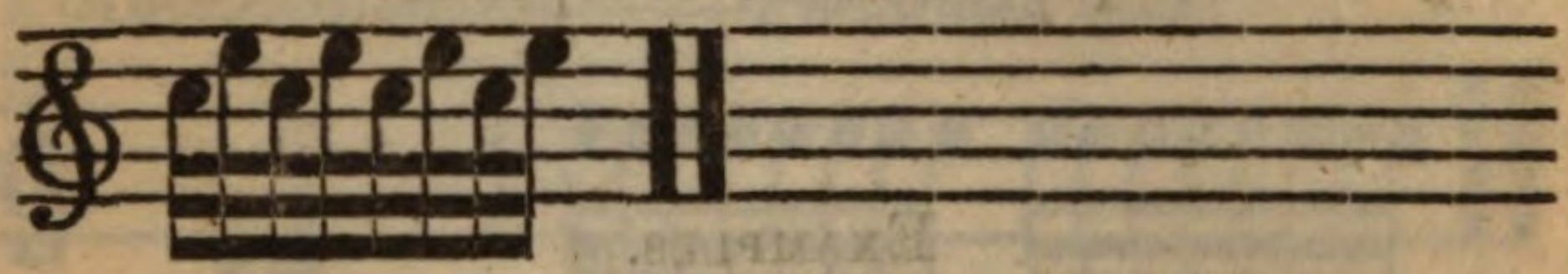
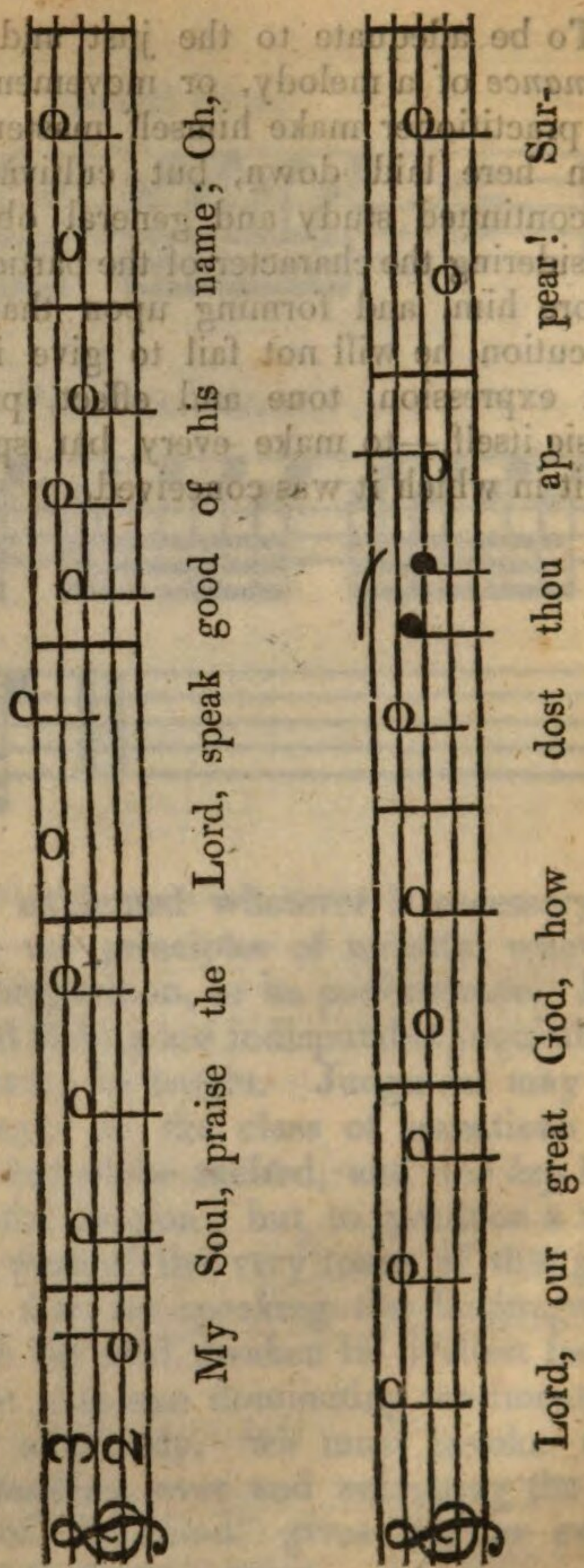


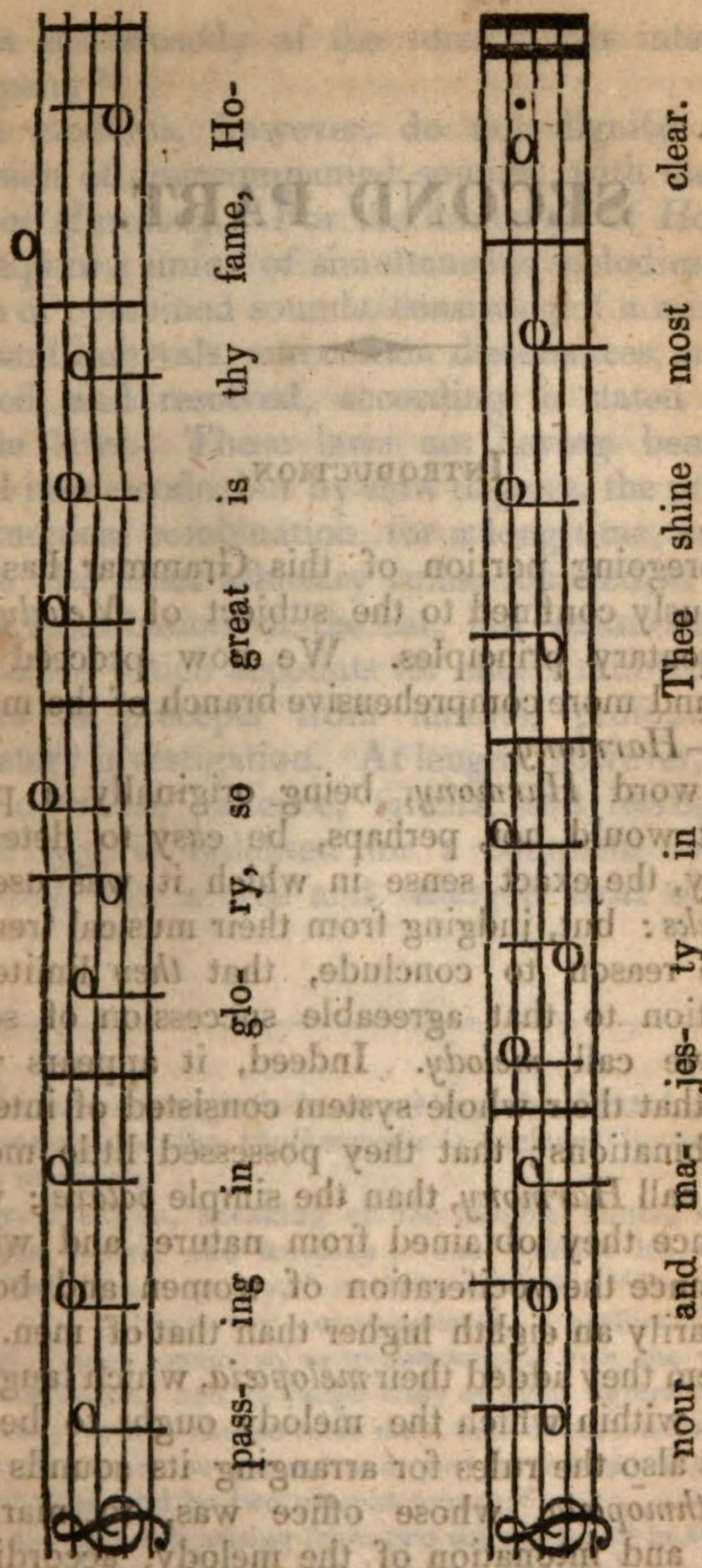
We have now explained whatever is necessary to the understanding the principles of melody, whether in regard of its composition, or its performance. For the *first*, fancy and feeling are indisputable requisites; requisites that cannot be taught. Judgment may select the *mode* proper to the class of sensations including that intended to be excited, and the *key* best suited to a particular passion; but to produce a melody formed as it were of the very tones of that passion; a melody, that by speaking the language of nature, shall touch the soul, awaken its liveliest faculties, and engross it with one dominating sentiment,—to produce such a melody, we must invoke that genius, which presiding over and animating the acquired qualities of the mind, gives life to every thought, and force to every passage.

To be adequate to the just and impressive *performance* of a melody, or movement, not only will the practitioner make himself master of all that has been here laid down, but cultivate his judgment by continued study and general observation. Ever considering the character of the particular composition before him, and forming upon that the style of its execution, he will not fail to give it that colouring and expression, tone and effect, prescribed by the music itself,—to make every bar speak in the very spirit in which it was conceived.

104th PSALM-TUNE.

[*Vide Page* 64.]




pass- ing in glo- ry, so great is thy fame, Ho-
nour and ma- jes- ty in Thee shine most clear.

SECOND PART.

Introduction.

The foregoing portion of this Grammar has been scrupulously confined to the subject of *Melody*, and its elementary principles. We now proceed to a nobler, and more comprehensive branch of the musical science—*Harmony*.

The word *Harmony*, being originally a proper name, it would not, perhaps, be easy to determine positively, the exact sense in which it was used by the *Greeks*: but, judging from their musical treatises, we have reason to conclude, that *they* limited its signification to that agreeable succession of sounds which we call *melody*. Indeed, it appears pretty clearly, that their whole system consisted of intervals, not combinations; that they possessed little more of what *we* call *Harmony*, than the simple *octave*; which consonance they obtained from nature, and without effort; since the vociferation of women and boys is involuntarily an eighth higher than that of men. To this system they added their *melopœia*, which taught the compass within which the melody ought to be confined, as also the rules for arranging its sounds; and the *rhythmopœia*, whose office was, to mark the measure and intonation of the melody, according to

the feet and prosody of the verse it was intended to accompany *.

The moderns, however, do not dignify a mere succession of unaccompanied sounds, with the appellation of *Harmony*. For the formation of *Harmony*, they require a union of simultaneous melodies, a succession of combined sounds, consisting of a mixture of consonant intervals, and certain dissonances, arranged, prepared, and resolved, according to stated and invariable laws. These laws not having been established into a code, but by slow degrees, the principles of harmonical combination, for a long time, consisted of little else than arbitrary rules, founded, it is true, on the approbation of the ear, but unsanctioned by that science which accounts for effects rationally, and deduces its precepts from minute, profound, and satisfactory investigation. At length, however, writers arose to whose patience, talents, and learning, the present age is indebted for a complete system of *Harmony*, and a free and enlarged field of modulation †.

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* The ancient *melopœia* forms an important branch of modern vocal music: and the *rhythmopœia* is included in our present musical measures.

† Dr. Franklin, speaking of the Scotch Tunes, confounds the terms *melody* and *harmony*; and defends his expression "their melody is harmony," on the ground, that "the memory is capable of retaining, for some moments, a perfect idea of the pitch of a past sound, so as to compare it with the pitch of a succeeding sound, and to judge truly of their agreement or disagreement; so that thence there may, and does, arise a sense of harmony between the present and past sounds equally pleasing with that produced by two present sounds."

That the pleasure arising from two sounds heard in succession, may be equal to that produced by two in combination, cannot

For the earliest treatises upon the laws of *Harmony*, as the word is now understood, we have not to look back further than about two ages prior to our own. Of these productions, very few contain any thing more than a limited number of carelessly collected rules, the principles and analogies of which are not inquired into, or explained.

For the first light and order transfused through this chaos, the harmonic world was indebted to M. Rameau. Rameau may be said to have discovered the origin of harmony, and the cause of the pleasure it produces. He explained, that the foundation of harmony is comprised in a small number of chords, from which all the others emanate; and clearly

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be denied; but that the sensation in the one case should, though equally agreeable, be the same as that in the other, is not possible. Melody does not derive its power of pleasing, by the successive recollection of past notes, but by the perpetually new impressions of succeeding notes, which the past notes prepare the ear to receive in a way adapted to their own peculiar power.

That we retain a perfect idea of a sound just past, is certain; but the idea, it must again be allowed, is drowned and destroyed the moment we hear the succeeding sound: consequently, the mind loses the opportunity of comparing them. Again: though the mind, notwithstanding the new impression, should be capable of retaining the former sound, the pleasure, even then, could not be said to arise from the *harmony* of the two sounds, since it frequently happens that very melodious passages consist of sounds that have no harmonic relation, and that, heard together, would, by their discord, torture and distract the ear. The pleasure derived from melody, therefore, is owing to the varied and perpetually new impressions made on the ear in different portions of times, while that arising from *harmony* consists of a single impression, though a compound one, and does not depend on any power the mind possesses of comparing the combined sounds with each other, but on certain embodied and consentaneous vibrations, so intimately mingled as to strike the ear with a unity of effect.

evinced the mutual dependence of melody and harmony upon each other.

This author's system was founded upon the accompanying sounds of the *twelfth* and *seventeenth*, produced by every musical pipe and string*. From this combination he deduced the chief principles both of melody and harmony; the perfect chord, major and minor; the two tetrachords of the ancients; the formation of our diatonic scale; and the varying value of the same sound, according to the different basses on which it is founded. These, and other results equally important, threw new light on the science, and formed a foundation for the researches of other theorists.

Among those who succeeded Rameau, as musical speculatists, was the celebrated Tartini, who, in his *Treatise on Harmony*, proceeds on a new principle,—a principle founded on a most beautiful experiment. This experiment proved, that when two different sounds are produced at once by two instruments of the same kind, such two sounds generate a third, different in pitch from both the others. From this experiment, Tartini attempts to find the origin of harmony; but his work, it must be confessed, is written in too obscure and confused a style to sanction all the consequences he would deduce from the fact, or even to be clearly and precisely understood.

---

* The generating sound, and its resonances, the twelfth and the seventeenth above itself, form a harmony so purely of nature's production, that, by way of pre-eminence, they are called *the* harmonics. Nevertheless, these natural accompaniments of the generator, however real, are too feeble to be felt as different and distinct sounds, except by a very acute and vigilant ear; and, speaking generally, we receive the combination as a simple sound.

To these authors, have succeeded the foreign speculatists, D'Alembert, Sauveur, Emanuel Bach, Gasparini, Geminiani, Kircher, Mersennus, Kirnberger, Marpurg, Martini, Pepusch, Rousseau, Sabbatini, Zarlino, Kollman; and our own theoretical writers, Holder, Holden, Keeble, Morley, Playford, Jones, Gunn, Calcott, Crotch, King, and Shield.

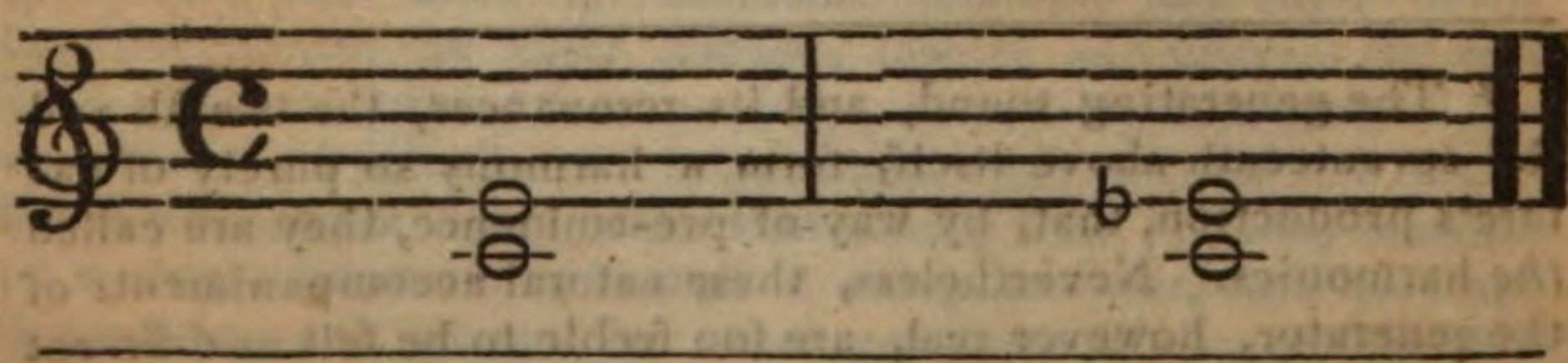
Harmony.

Harmony, in the modern acceptation of the expression, is a combination of concording sounds; or, the effect of two or more sounds simultaneously produced *.

The first and most simple construction of *harmony*, is that of any note and its third. This may consist of sounds containing an interval of two whole tones, as C natural and E natural; or of sounds containing an interval of a whole tone and a semitone, as C natural and E flat. When the contained interval is that of two whole tones, it is called a *major third*; when that of a tone and semitone, it is called a *minor third*.

Example.

Major Third. Minor Third.

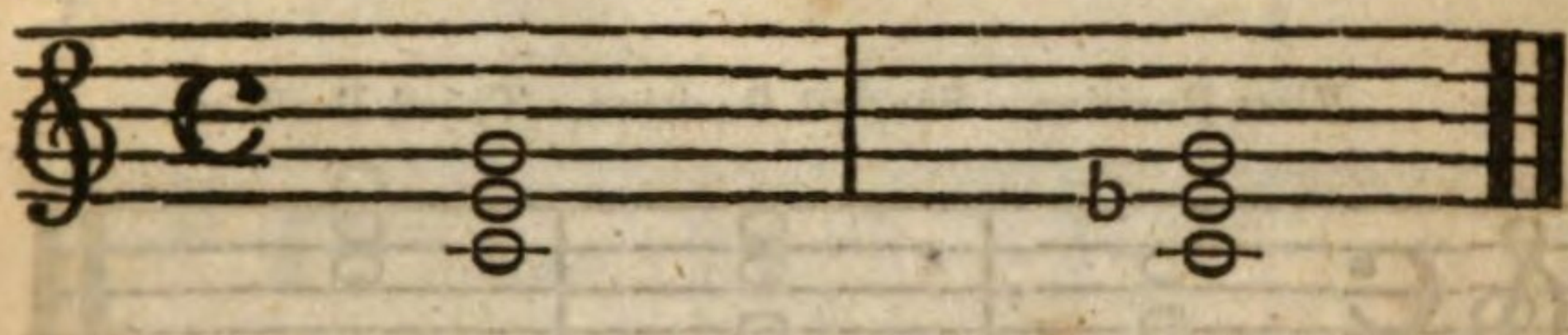


* *Harmony* also includes certain *discords*, or *dissonances*; as will be explained hereafter.

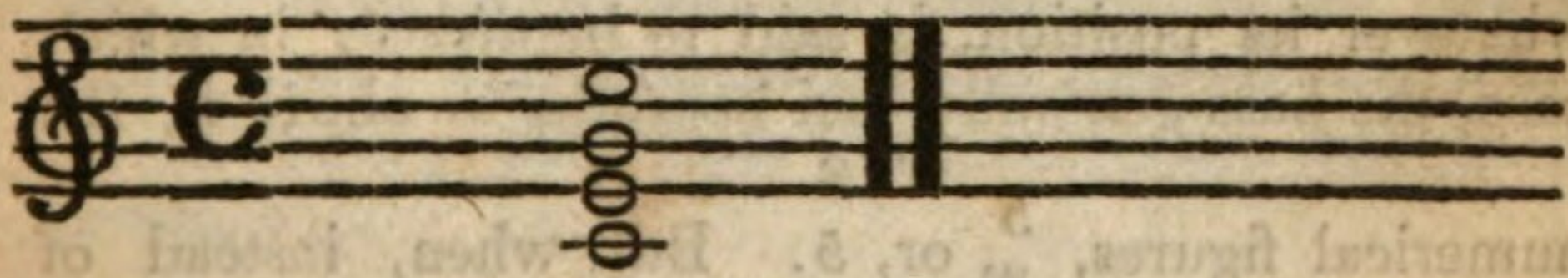
The second combination is formed, by adding to the third that fifth between which and the first note, is contained seven semitones; or, that note which, in reference to the first note, constitutes what is called a *perfect fifth.* Such combination is denominated a *triad* *.

EXAMPLE.

Major Triad. Minor Triad.



These triple compounds constitute what is called the *common chord* of the under note, C; which chord, however, is, by some authors, not considered as complete, without the addition of the *eighth* of C; as thus:—

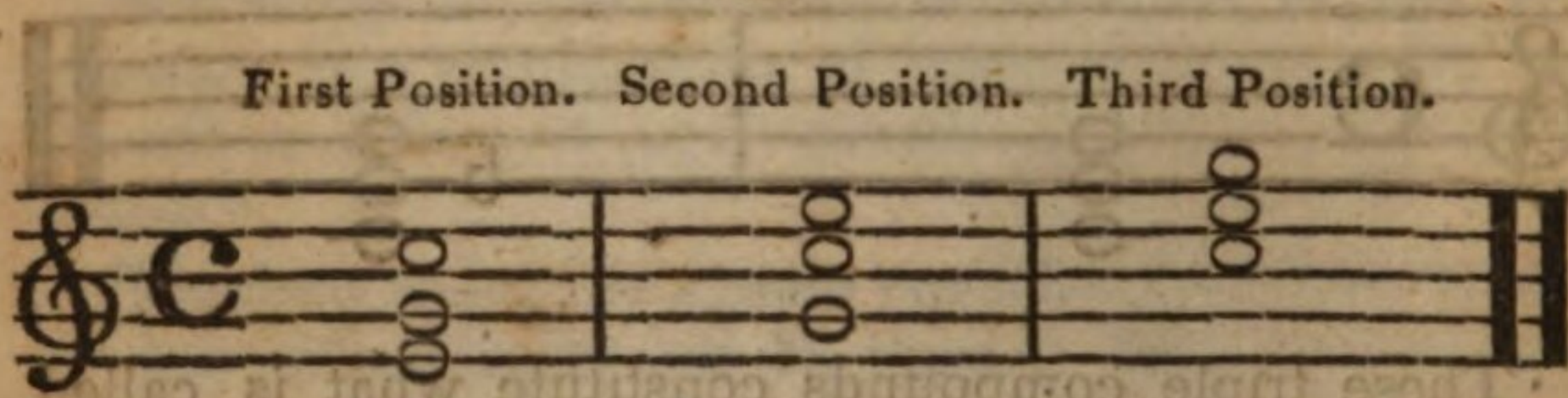


The *common chord*, like every other, may be taken in as many different ways as there are notes contained

* There are other *Triads:* The Triad, consisting of two minor thirds; and the Triad consisting of two major thirds. But that formed of the key-note, and its third and fifth, is the principal; and, by way of distinction, is called *The Triad.*

in it, of different literal nominations. These different ways are called the different *positions* of the chord; of which positions, that which has C (the key-note) for its upper sound, constitutes the *first;* that position which has E for its upper note, forms the *second;* and that, the upper note of which is G, is called the *third.*

EXAMPLE.



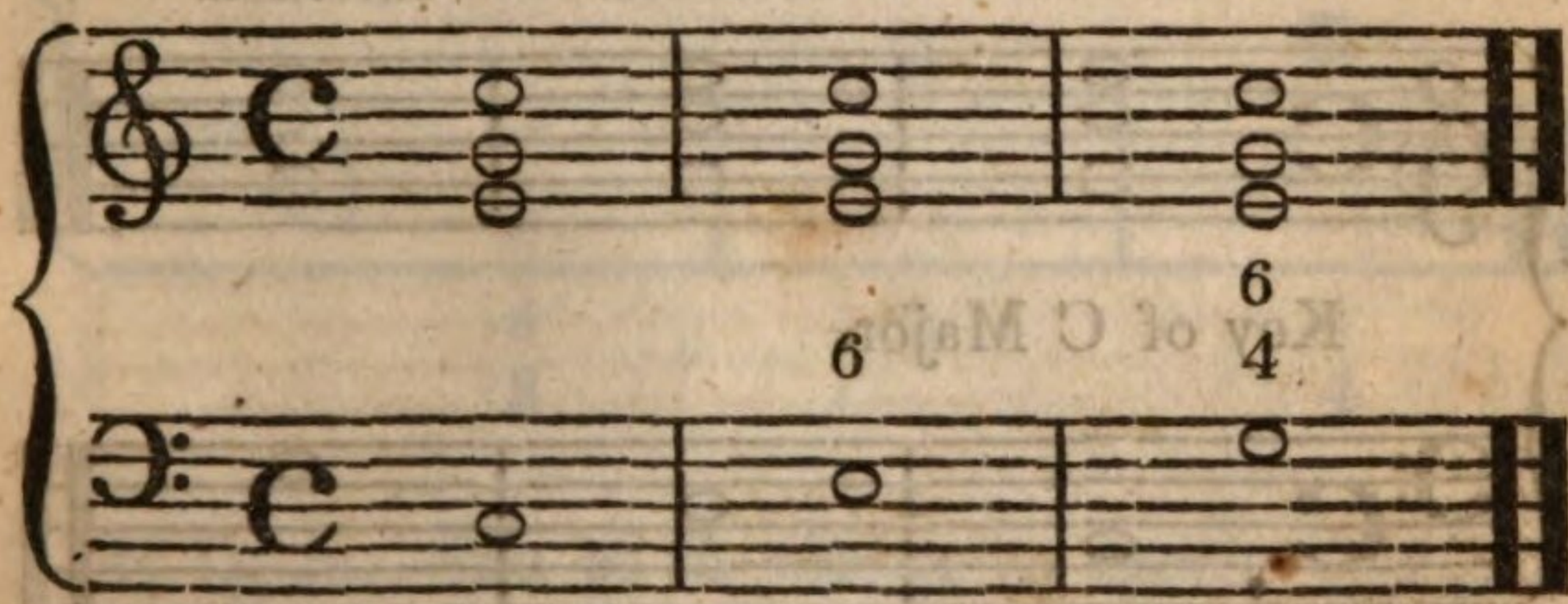
In whichever of these ways this chord is taken, it has one and the same note (the key-note) for its *root,* or *fundamental bass.*

When the bass consists of the key-note, this chord, whatever its position, is said to be *direct:* in which case, the bass generally has beneath, or above it, the numerical figures, $\frac{5}{3}$, or, $\frac{8}{5}$. But when, instead of this note (the root of the harmony), some other note of the chord is taken for the bass, the chord is said to be *inverted.*

Of the common chord, there are two inversions. The *first* inversion is, when the bass consists of the *third* of the key-note; in which case, the accompanying harmony is indicated by the numerical figure, 6: the *second,* when the bass consists of the *fifth* of the key-

note; in which case, the harmony is signified by the numerical figures, $\begin{matrix}6\\4\end{matrix}$ *.

EXAMPLE.



As the fundamental note, considered as the generator of the common chord, is the most important sound in that *harmony*, so the common chord, as the common parent of all the other harmonies, is the most important of all the *chords*. We will, therefore, exhibit the common chord, with its inversions, in the various major keys; first proceeding from each successive key to its fifth; then from each successive key to its fourth.

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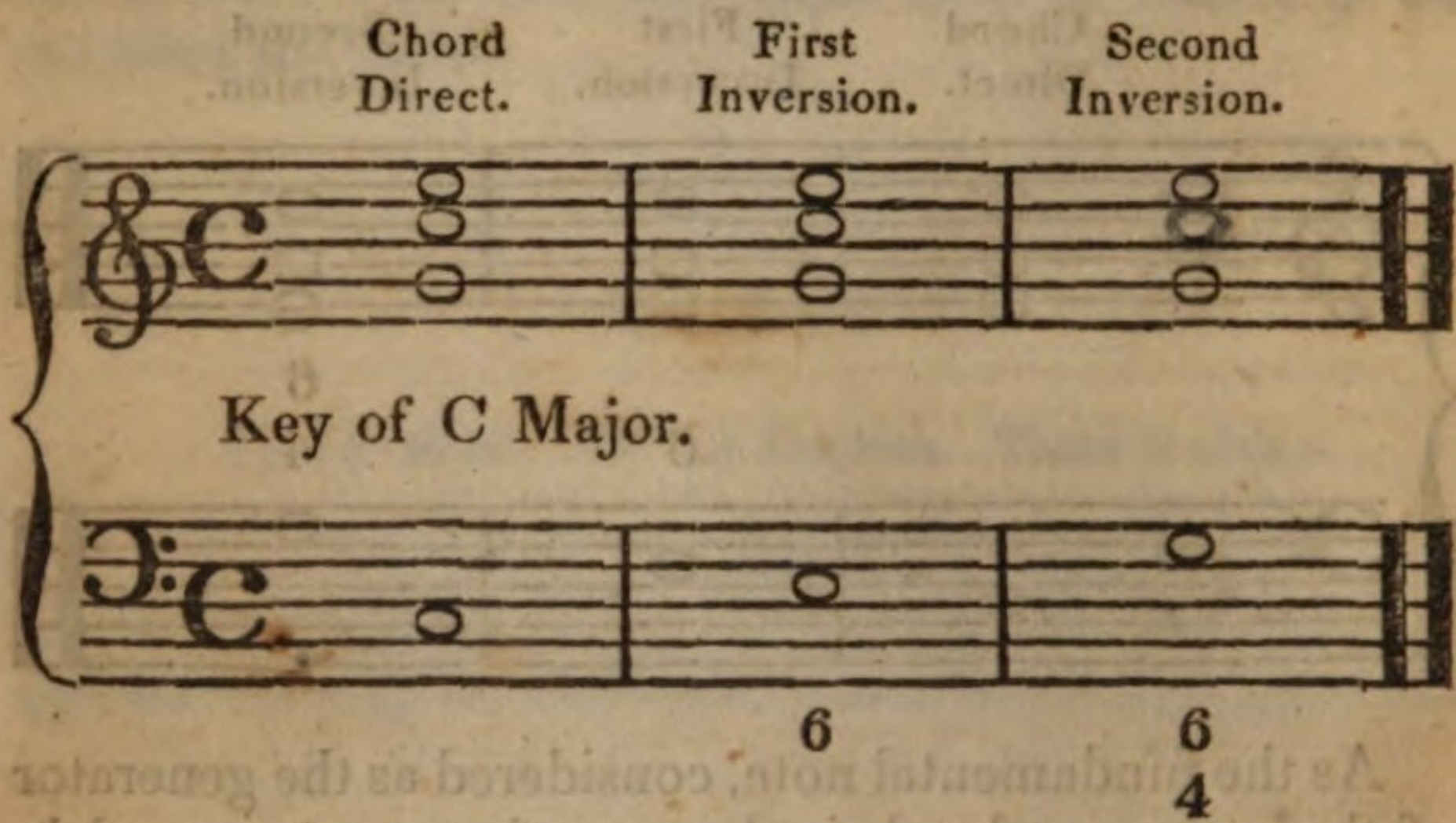
* Since chords form the whole substance of Thorough Bass, Thorough Bass may be said to be expressed by these figurative representatives of chords: a method of indicating harmony, supposed to have been invented as early as 1597, by Richard Deering, at that time Organist to the English Nuns at Brussels, and, subsequently, to Queen Henrietta Maria.

The first of these chords is given without the indicial numerals, to imprint on the mind the general rule, That a bass note, without any thorough-bass signature, is accompanied with its own common chord.

Examples*.



If G, the fifth of C, instead of being figured with $\frac{6}{4}$, have, over or under it, the numerals $\frac{5}{3}$, it will cease to form the second inversion of C, and become a radical or fundamental note to the *Chord Direct*, or harmony of G; of which harmony, the bass note B will form the first inversion, and D the second.

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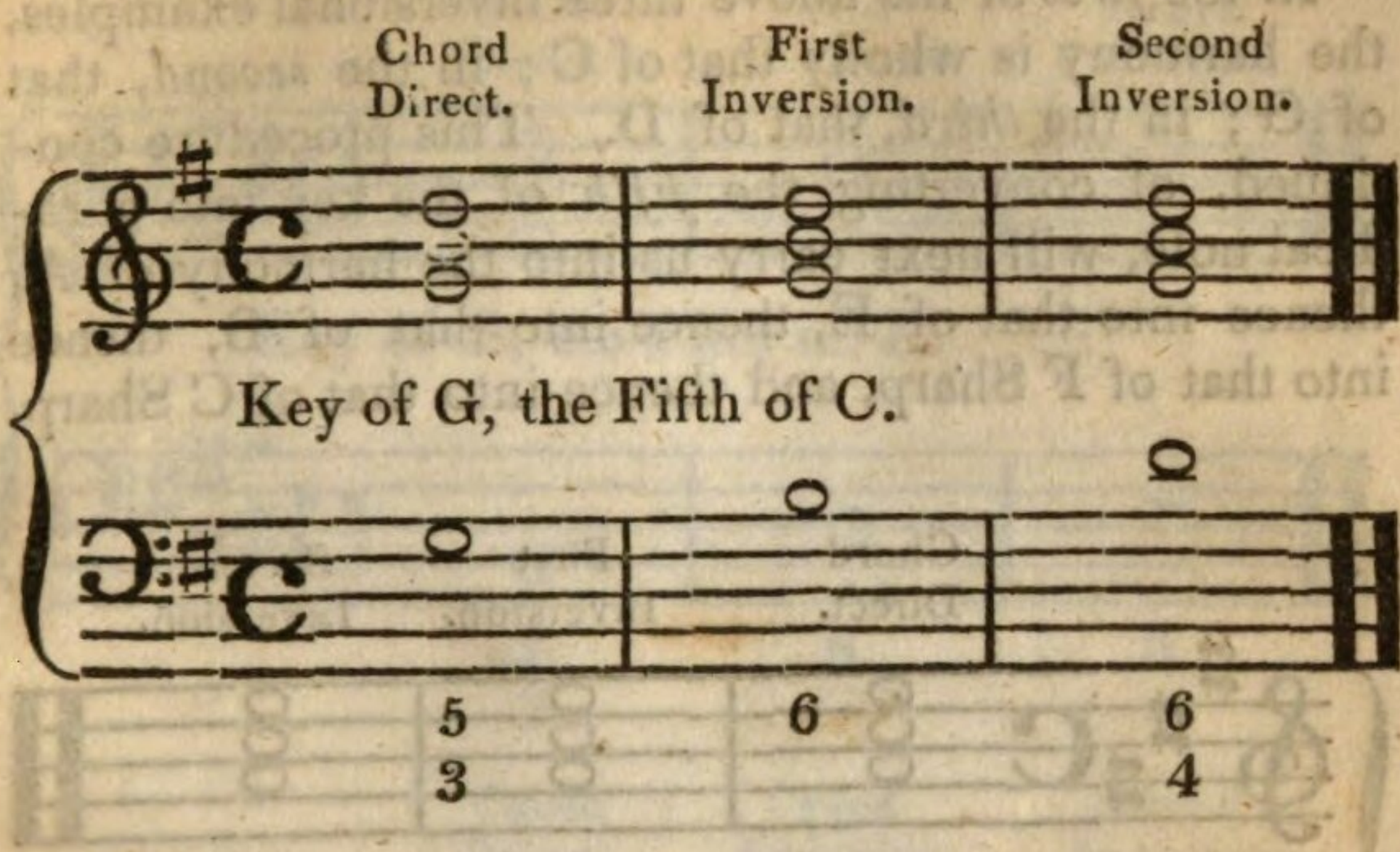
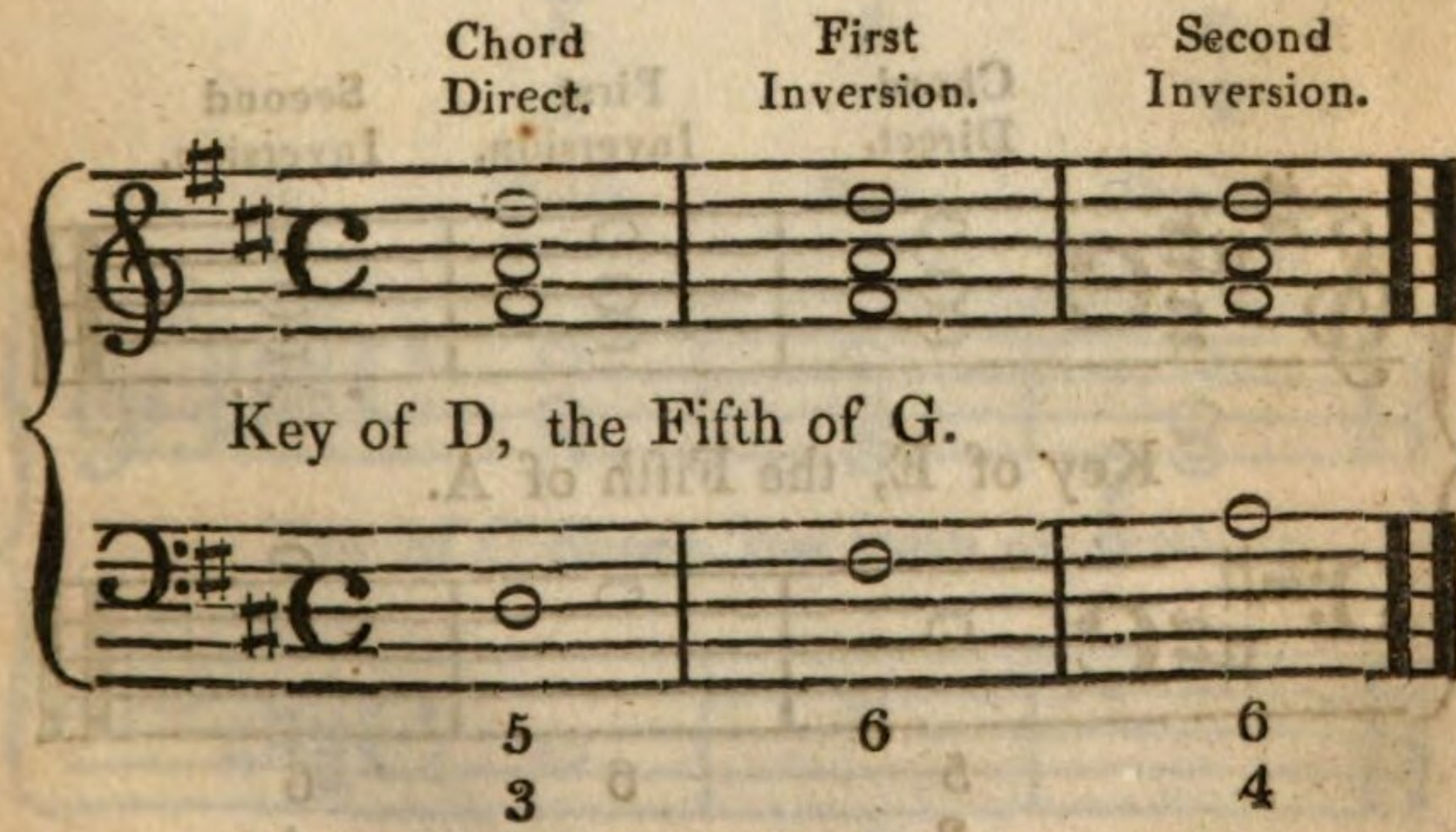
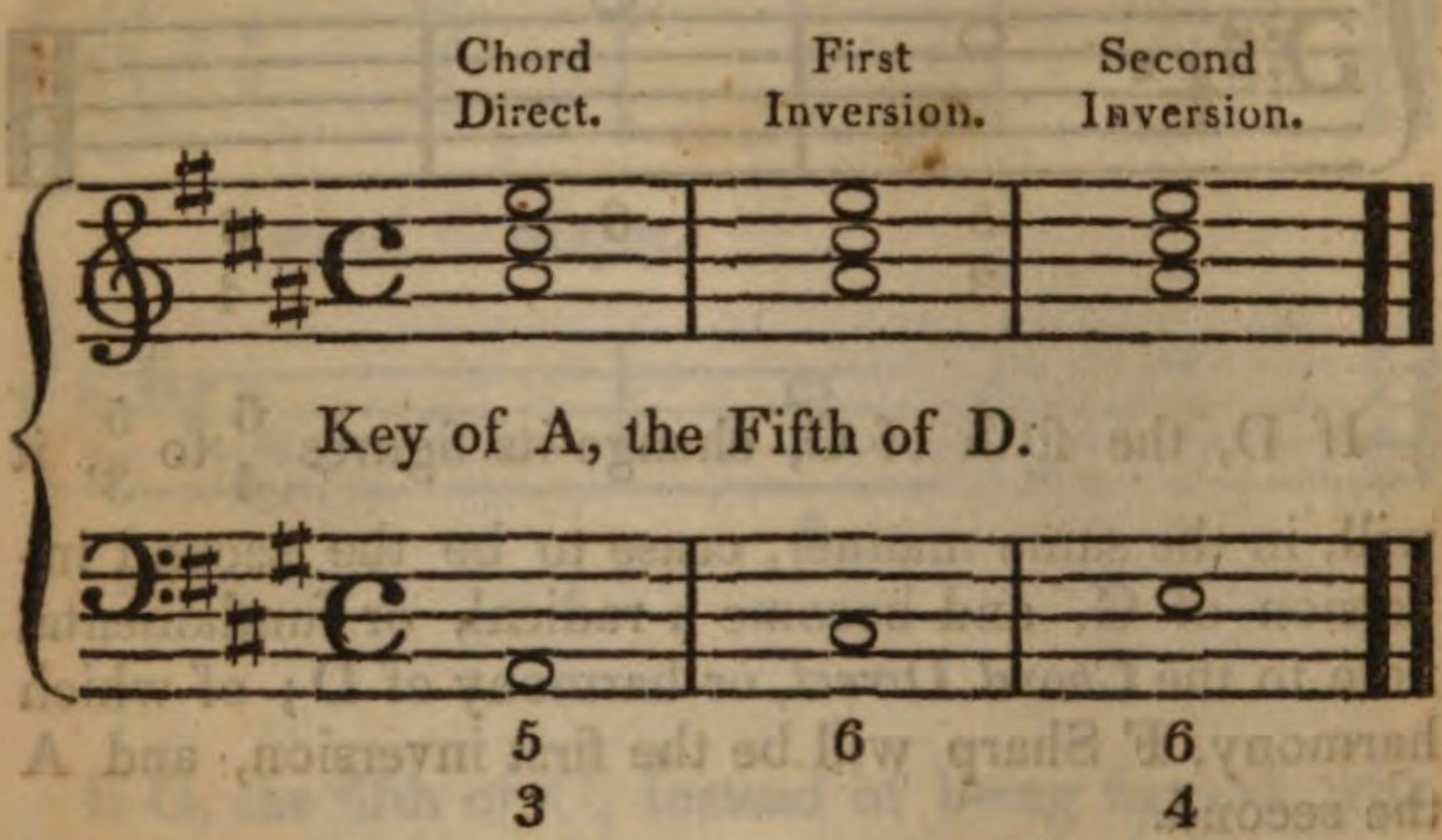
* These examples will present so many specimens of simple modulation by combined sounds, or harmonical removes from key to key, without the aid of melody, or consonant evolution.

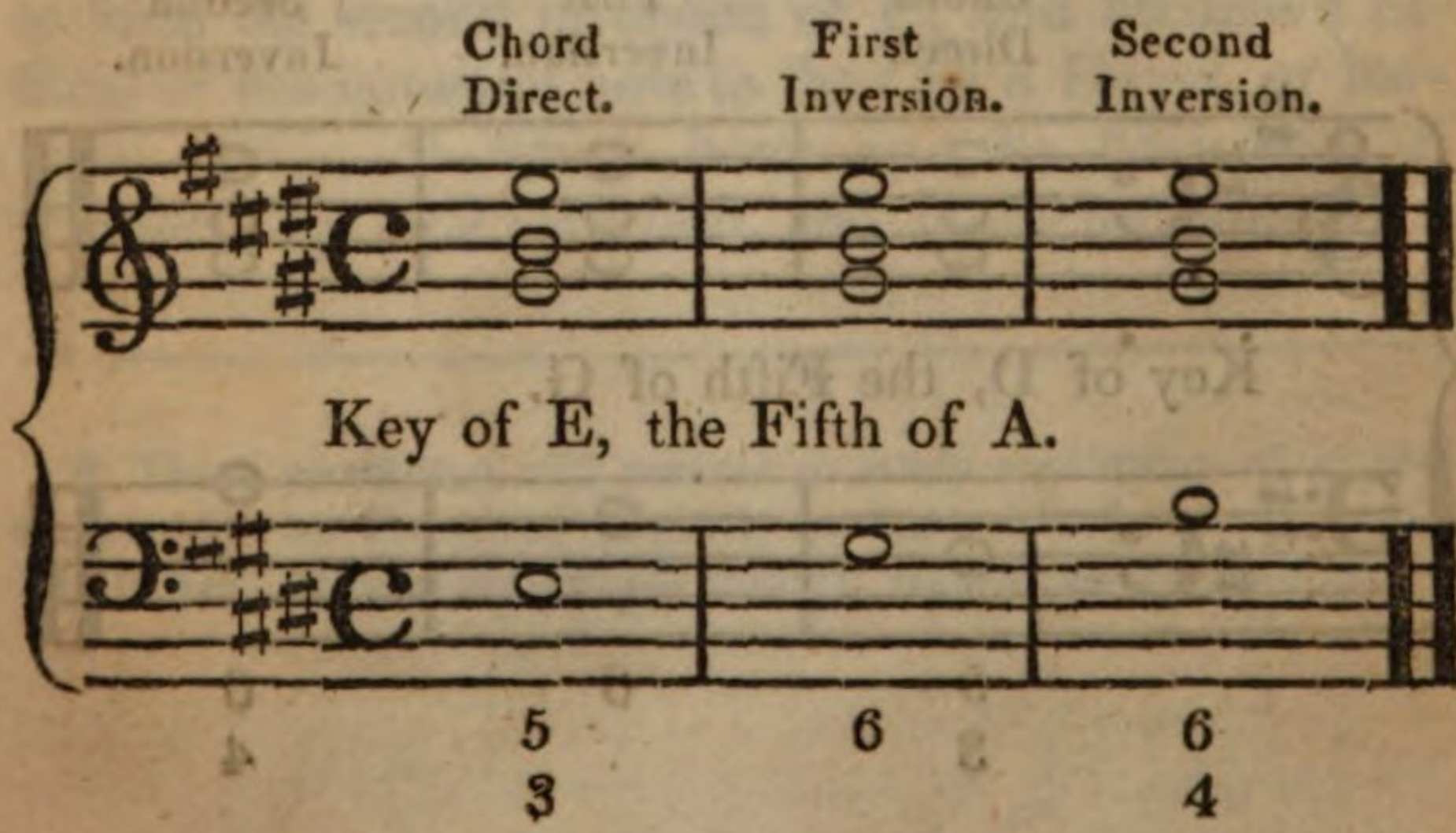


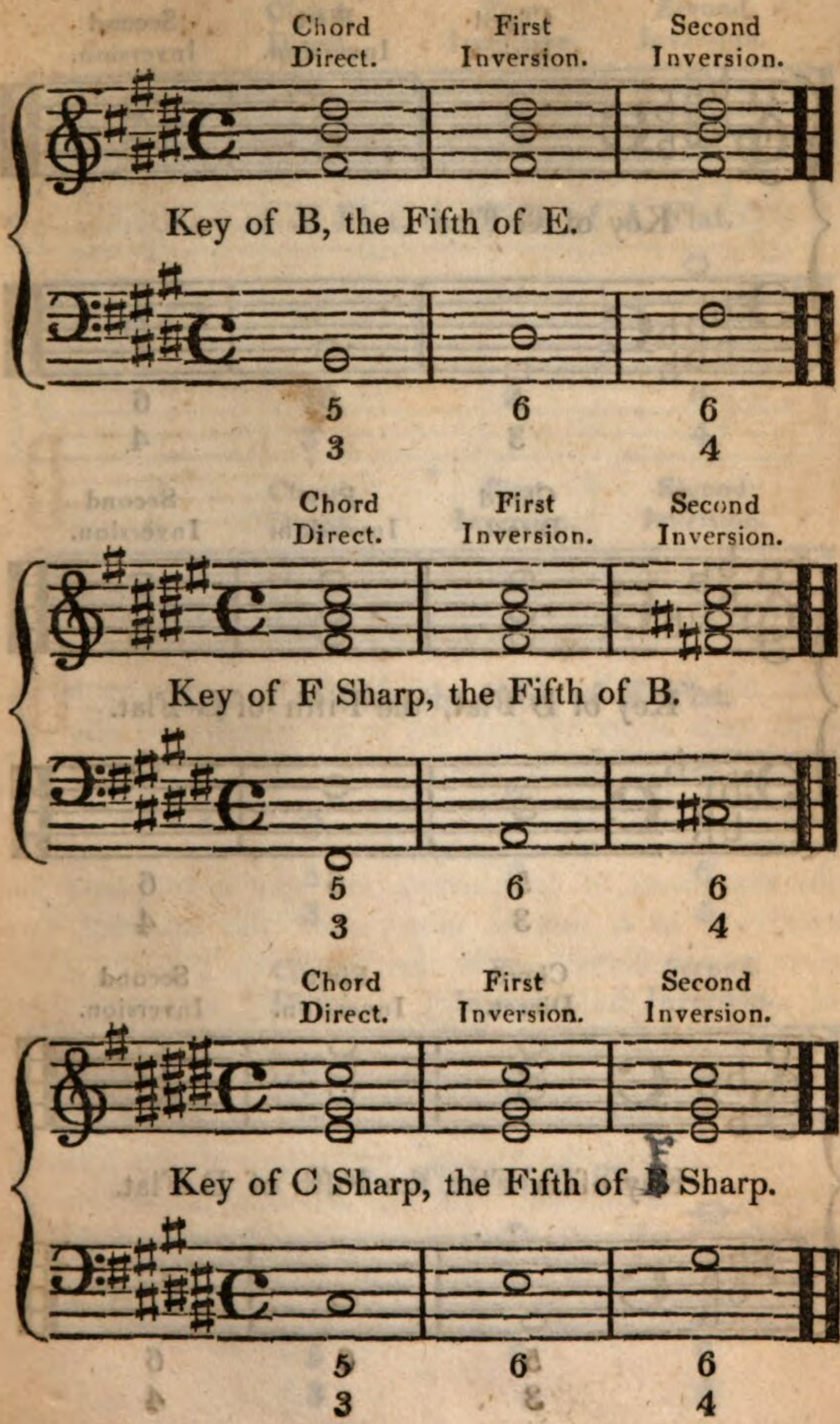
If D, the fifth of G, change its figures $\frac{6}{4}$ to $\frac{5}{3}$, it will, in the same manner, cease to be the second inversion of G, and become a radical, or fundamental note to the *Chord Direct*, or harmony of D; of which harmony, F Sharp will be the first inversion, and A the second.

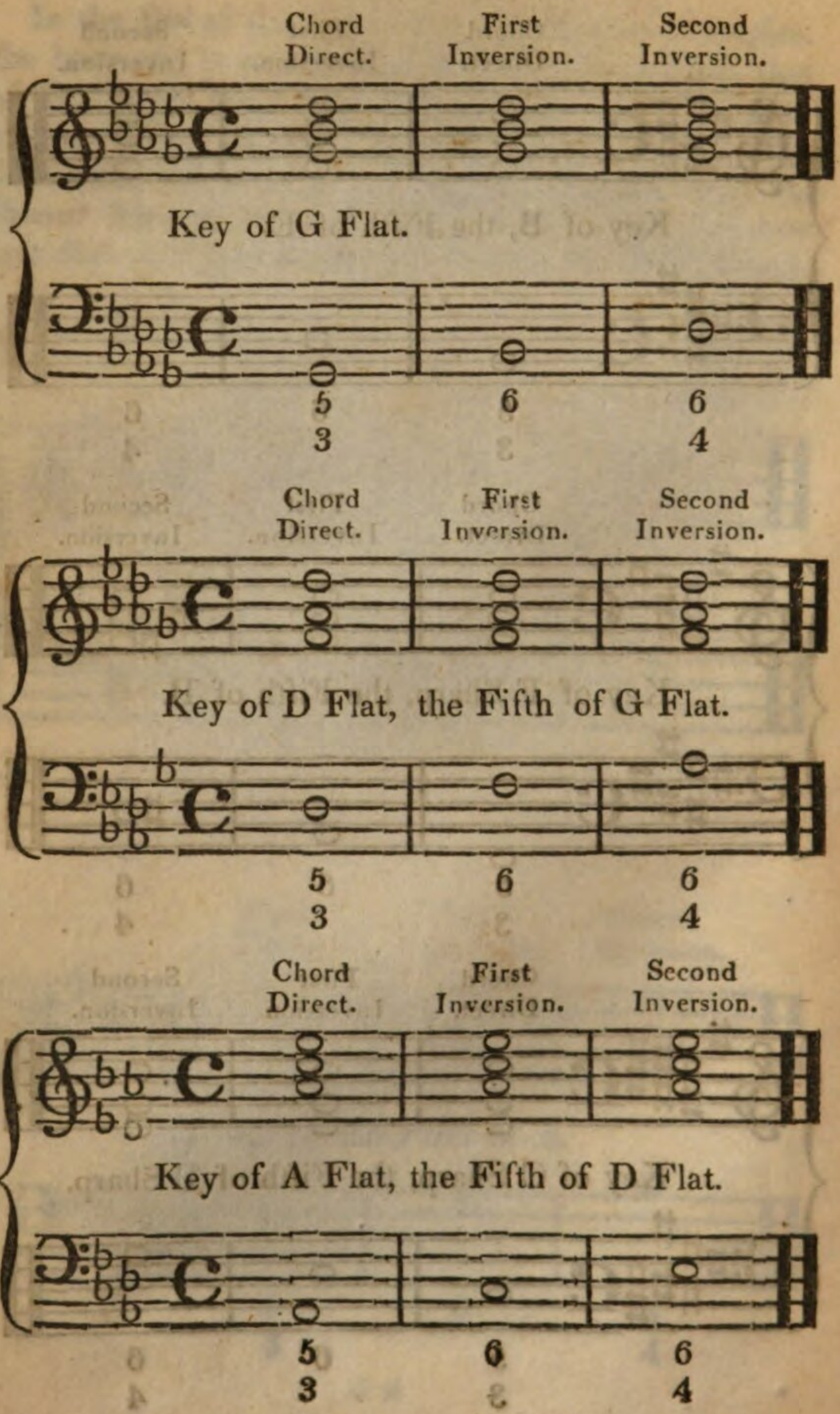


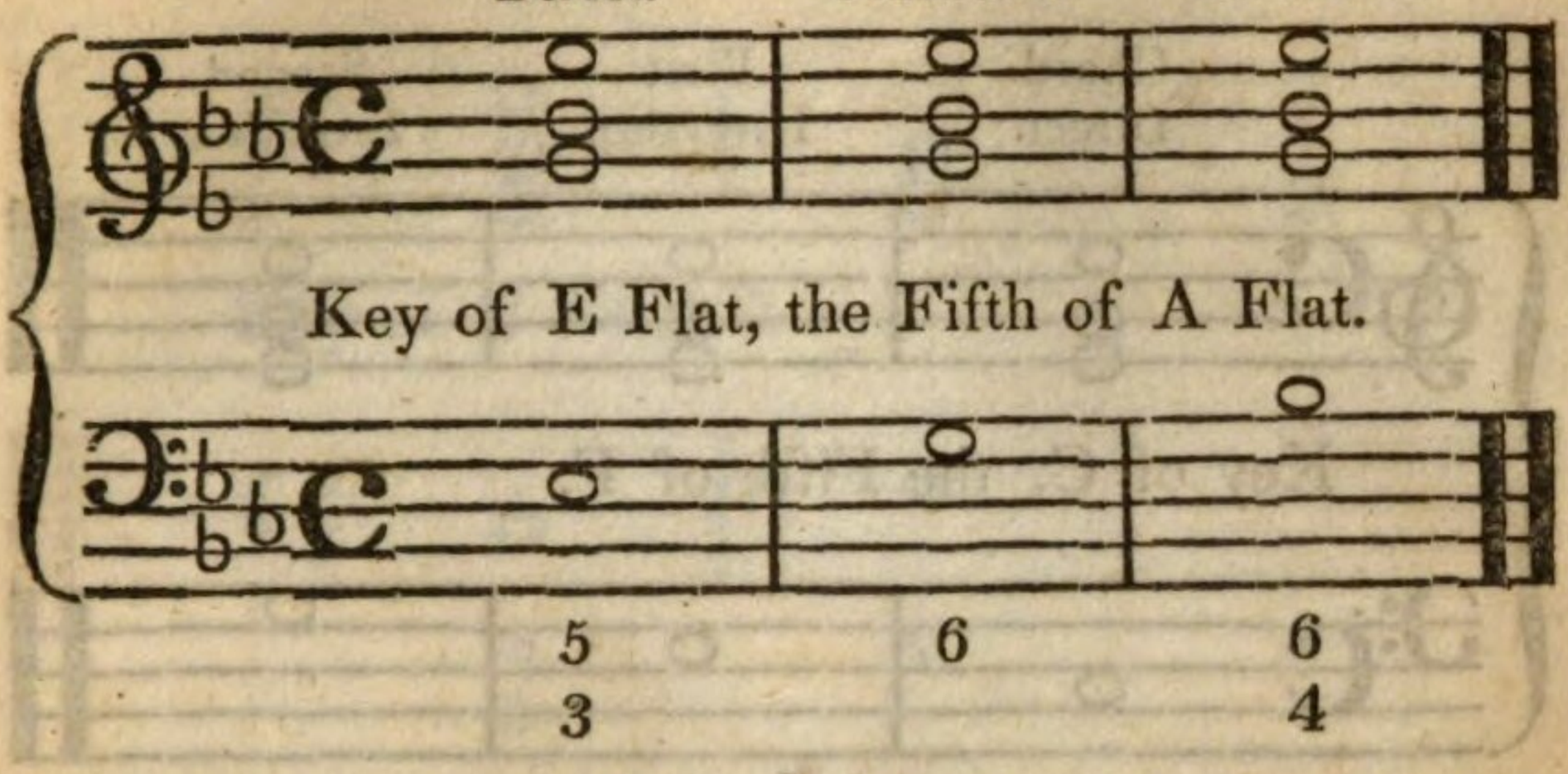
In the *first* of the above three inversional examples, the harmony is wholly that of C; in the *second*, that of G; in the *third*, that of D. This procedure continued, of converting the *fifth* of the key into a radical note, will next carry us into the harmony of A, thence into that of E, thence into that of B, thence into that of F Sharp, and thence into that of C Sharp.



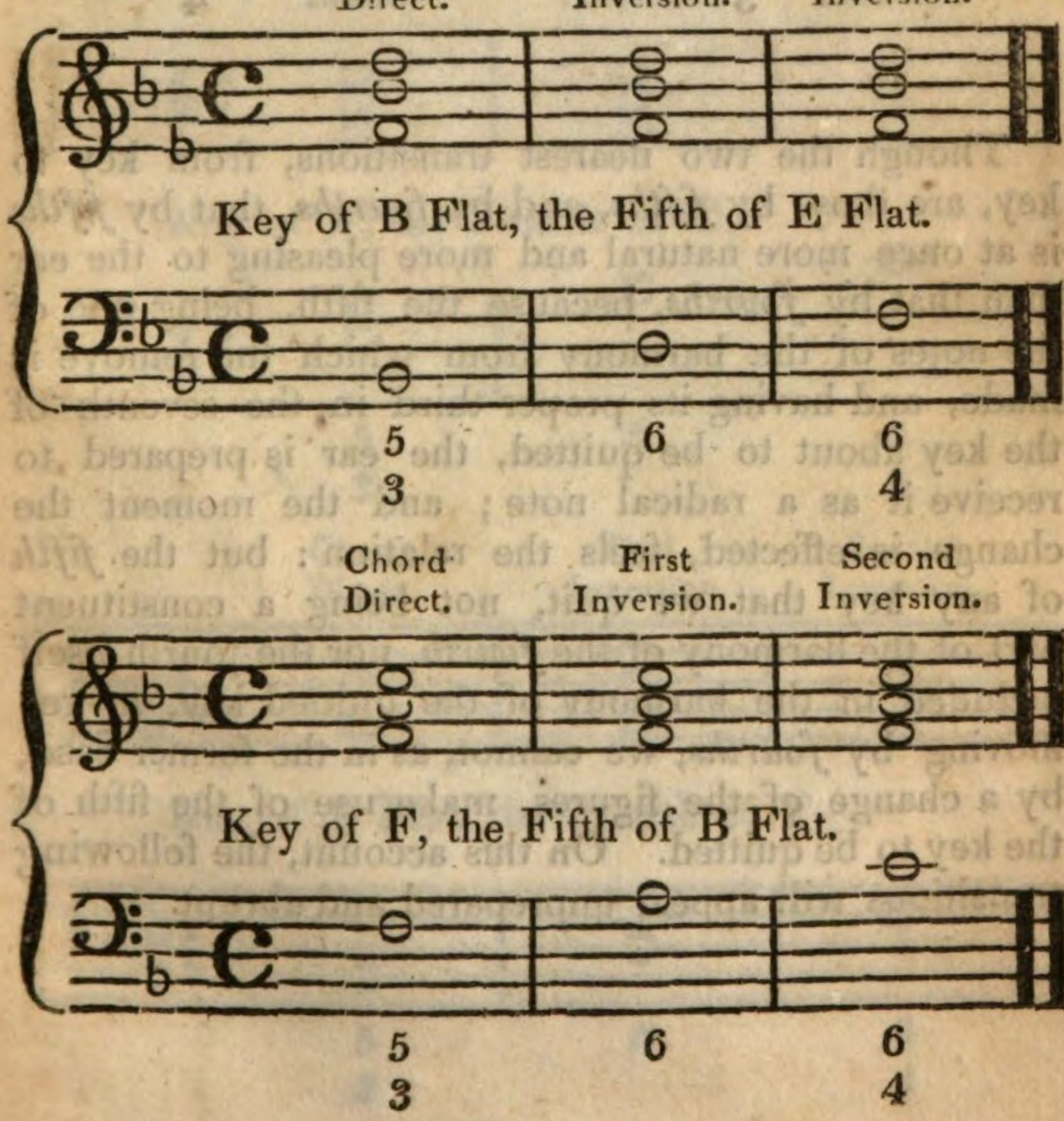



Chord Direct.
First Inversion.
Second Inversion.
Key of B, the Fifth of E.
5 3
6
6 4
Chord Direct.
First Inversion.
Second Inversion.
Key of F Sharp, the Fifth of B.
5 3
6
6 4
Chord Direct.
First Inversion.
Second Inversion.
Key of C Sharp, the Fifth of F Sharp.
5 3
6
6 4


Chord Direct.
First Inversion.
Second Inversion.
Key of G Flat.
5 3
6
6 4
Chord Direct.
First Inversion.
Second Inversion.
Key of D Flat, the Fifth of G Flat.
5 3
6
6 4
Chord Direct.
First Inversion.
Second Inversion.
Key of A Flat, the Fifth of D Flat.
5 3
6
6 4

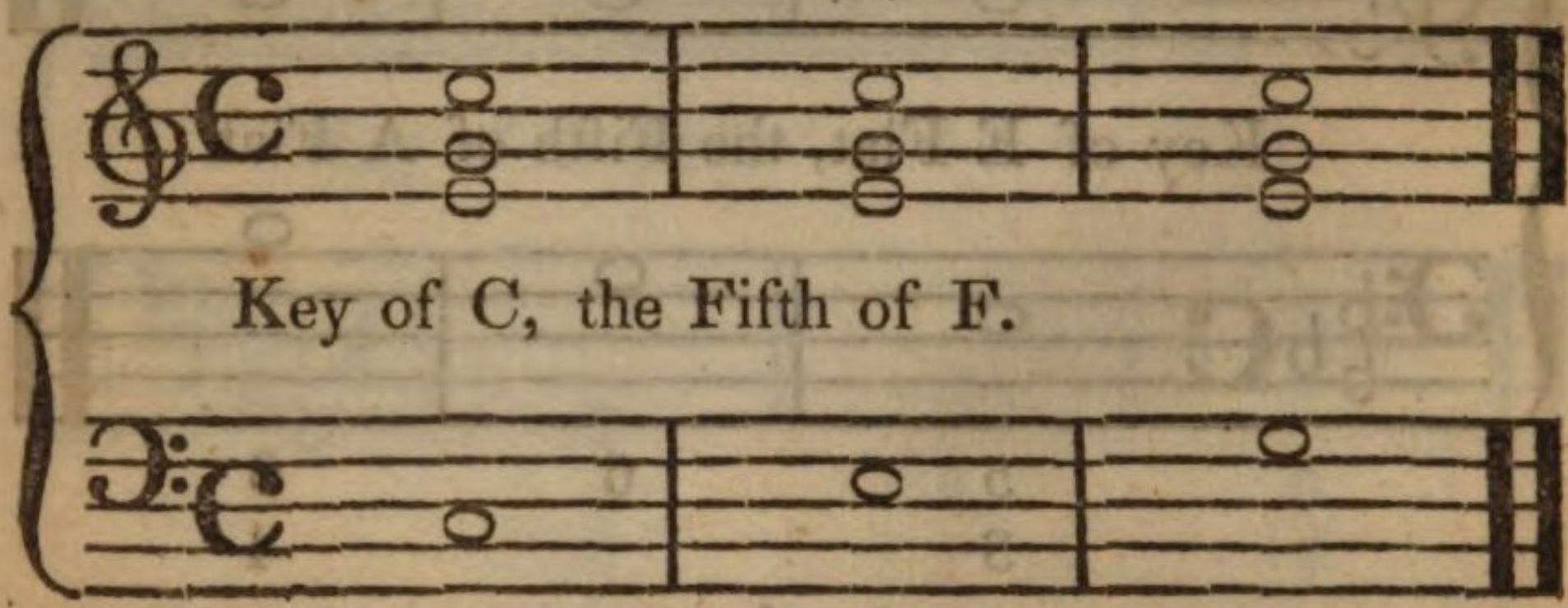


Key of E Flat, the Fifth of A Flat.

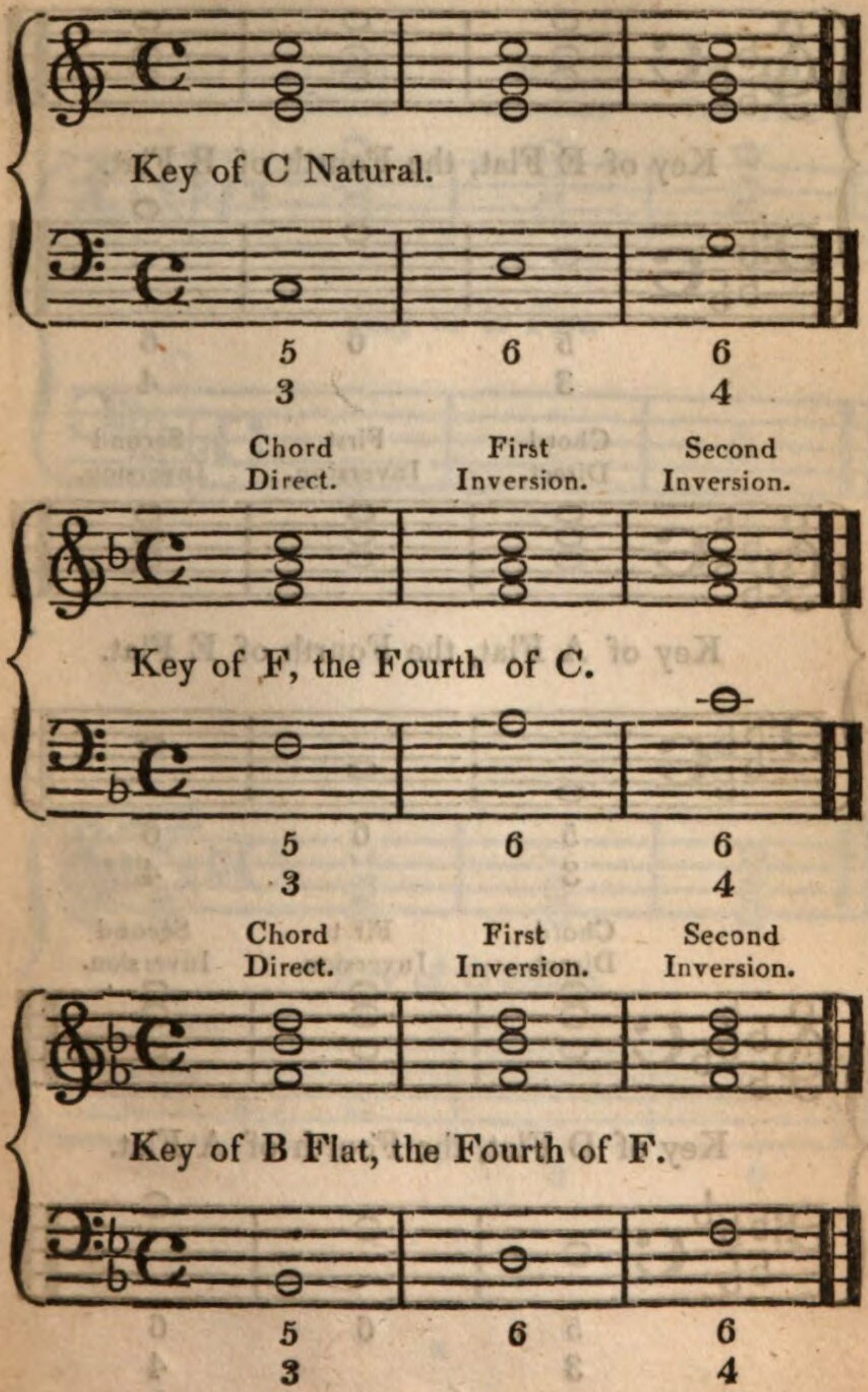


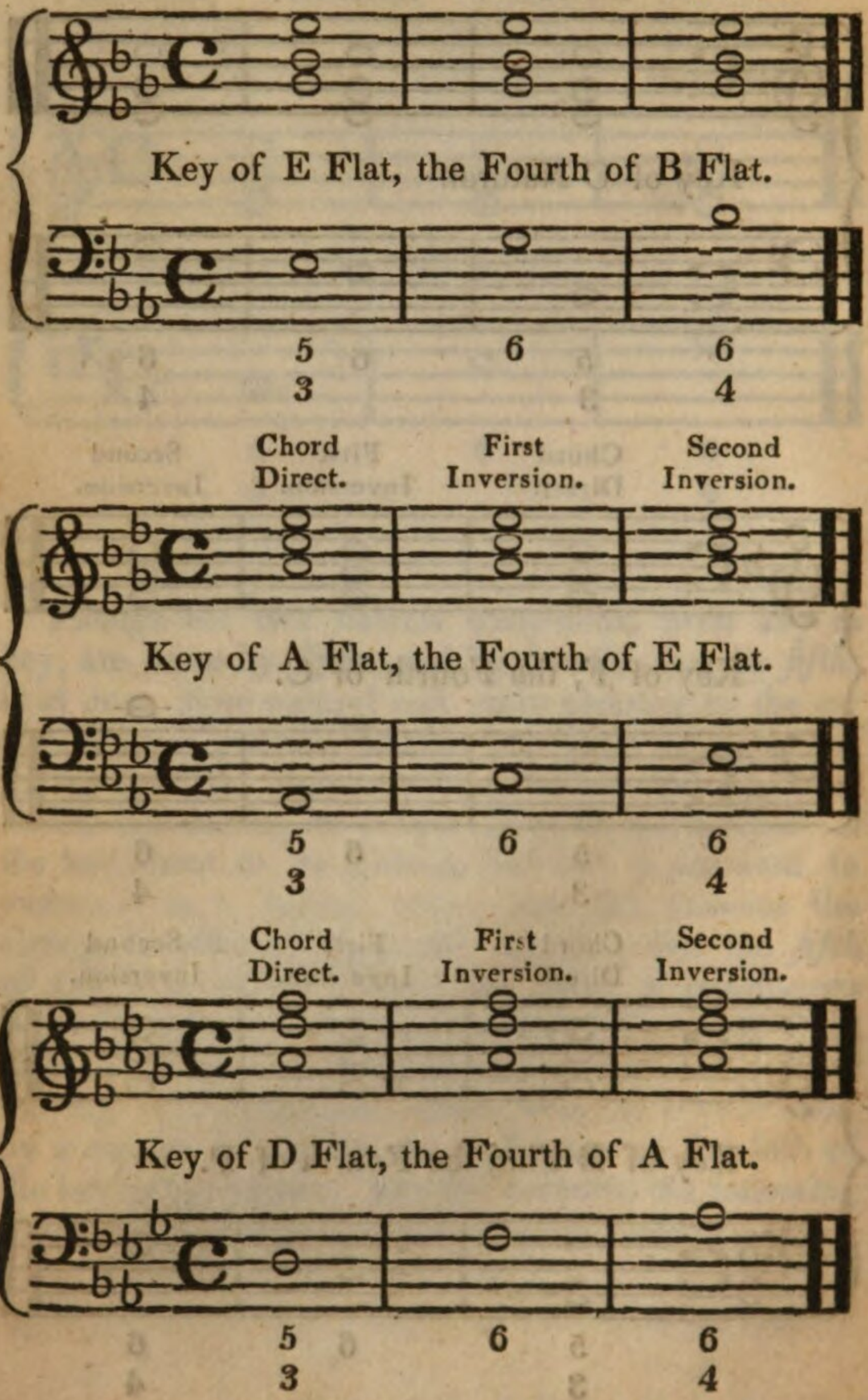
Key of B Flat, the Fifth of E Flat.

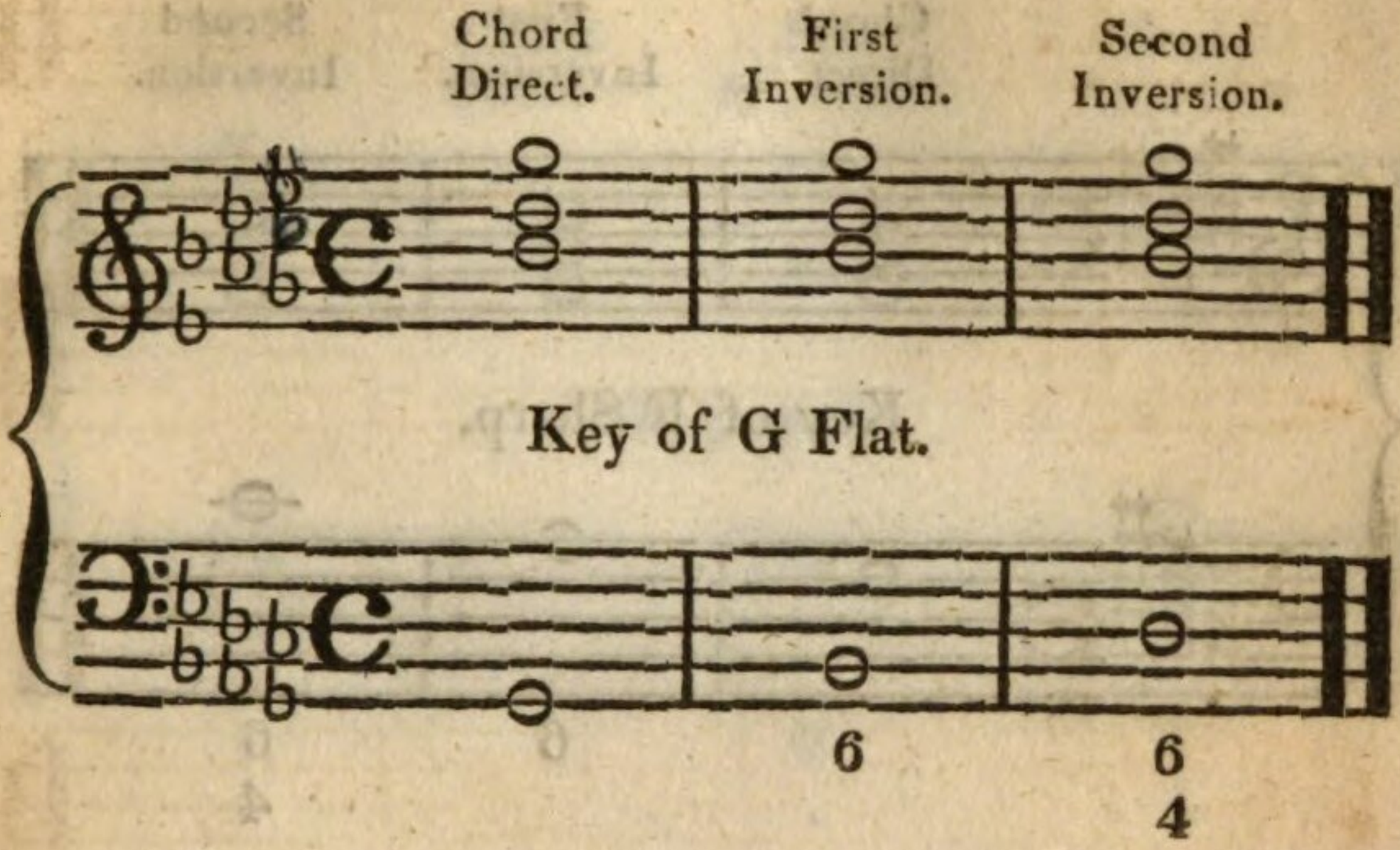
Key of F, the Fifth of B Flat.

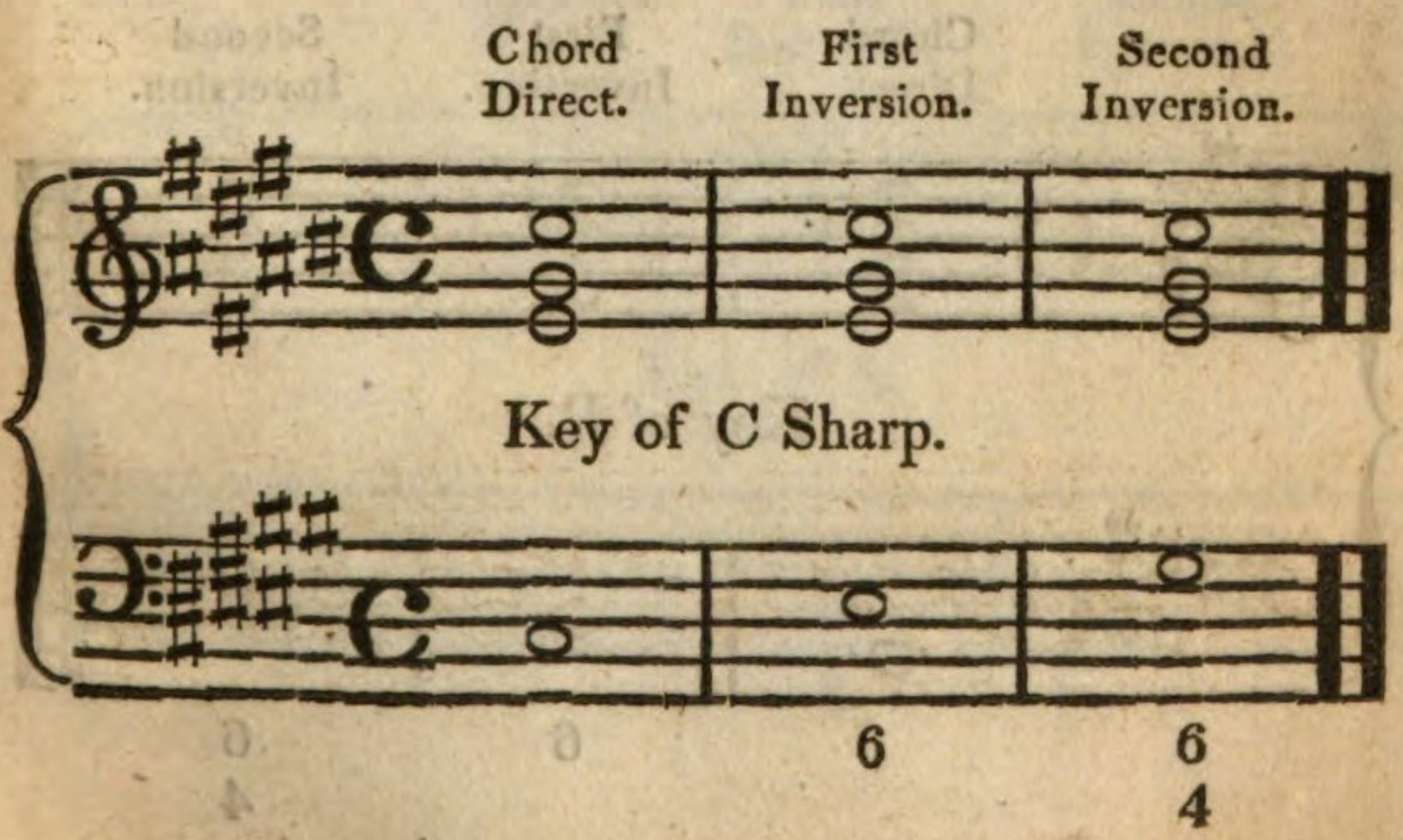


Though the two nearest transitions, from key to key, are those by *fifths*, and by *fourths*, that by *fifths* is at once more natural and more pleasing to the ear than that by *fourths*, because the fifth, being one of the notes of the harmony from which the remove is made, and having its proper third in the seventh of the key about to be quitted, the ear is prepared to receive it as a radical note; and the moment the change is effected, feels the relation: but the *fifth* of any key that we quit, not being a constituent part of the harmony of the *fourth*, nor the fourth itself included in the harmony of the quitted key, in removing by *fourths*, we cannot, as in the former case, by a change of the figures, make use of the fifth of the key to be quitted. On this account, the following transitions will appear unprepared and abrupt.

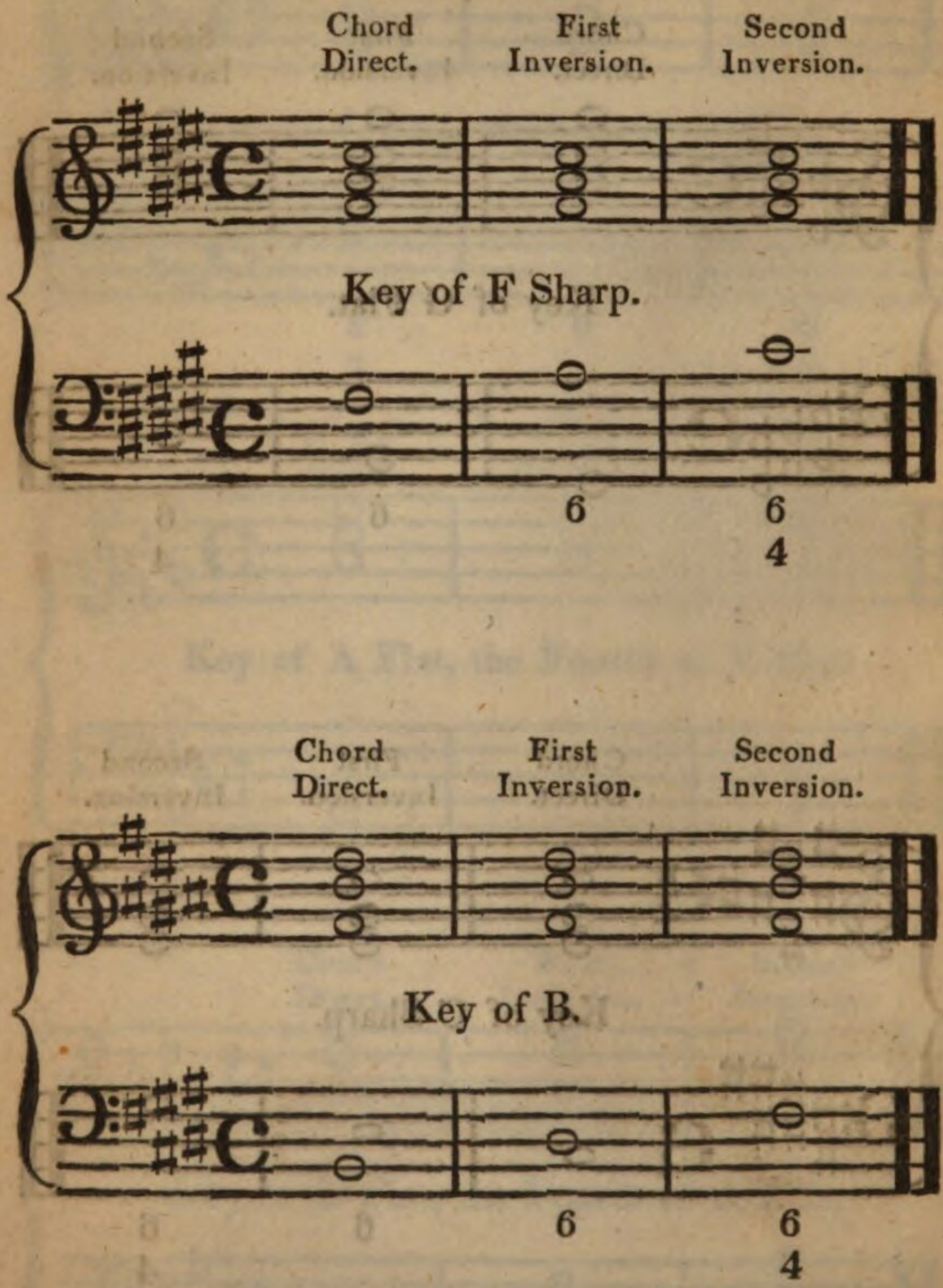

Chord Direct.
First Inversion.
Second Inversion.
Key of C Natural.
5 3
6
6 4
Chord Direct.
First Inversion.
Second Inversion.
Key of F, the Fourth of C.
5 3
6
6 4
Chord Direct.
First Inversion.
Second Inversion.
Key of B Flat, the Fourth of F.
5 3
6
6 4

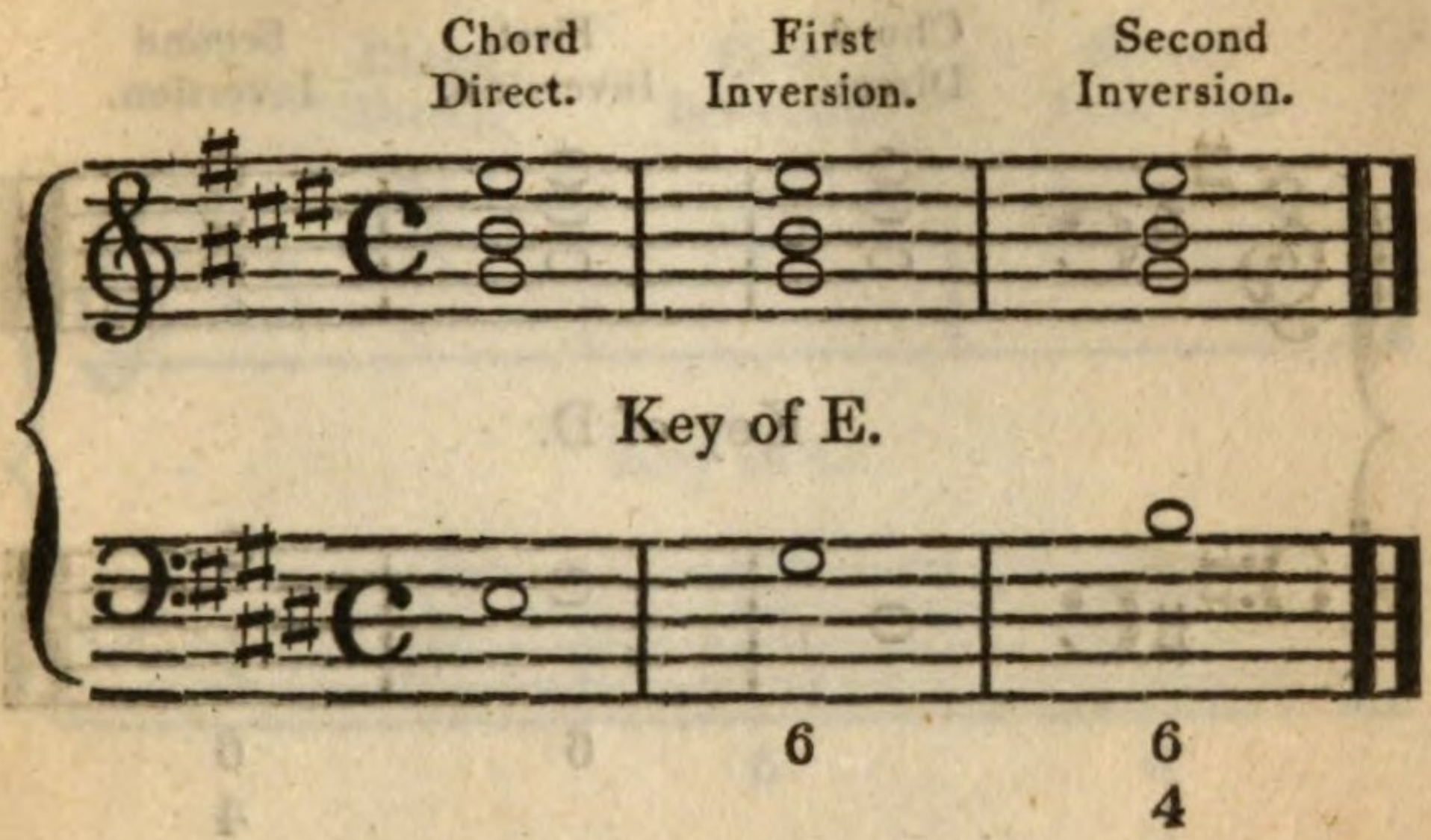

Chord Direct.
First Inversion.
Second Inversion.
Key of E Flat, the Fourth of B Flat.
5 3
6
6 4
Chord Direct.
First Inversion.
Second Inversion.
Key of A Flat, the Fourth of E Flat.
5 3
6
6 4
Chord Direct.
First Inversion.
Second Inversion.
Key of D Flat, the Fourth of A Flat.
5 3
6
6 4

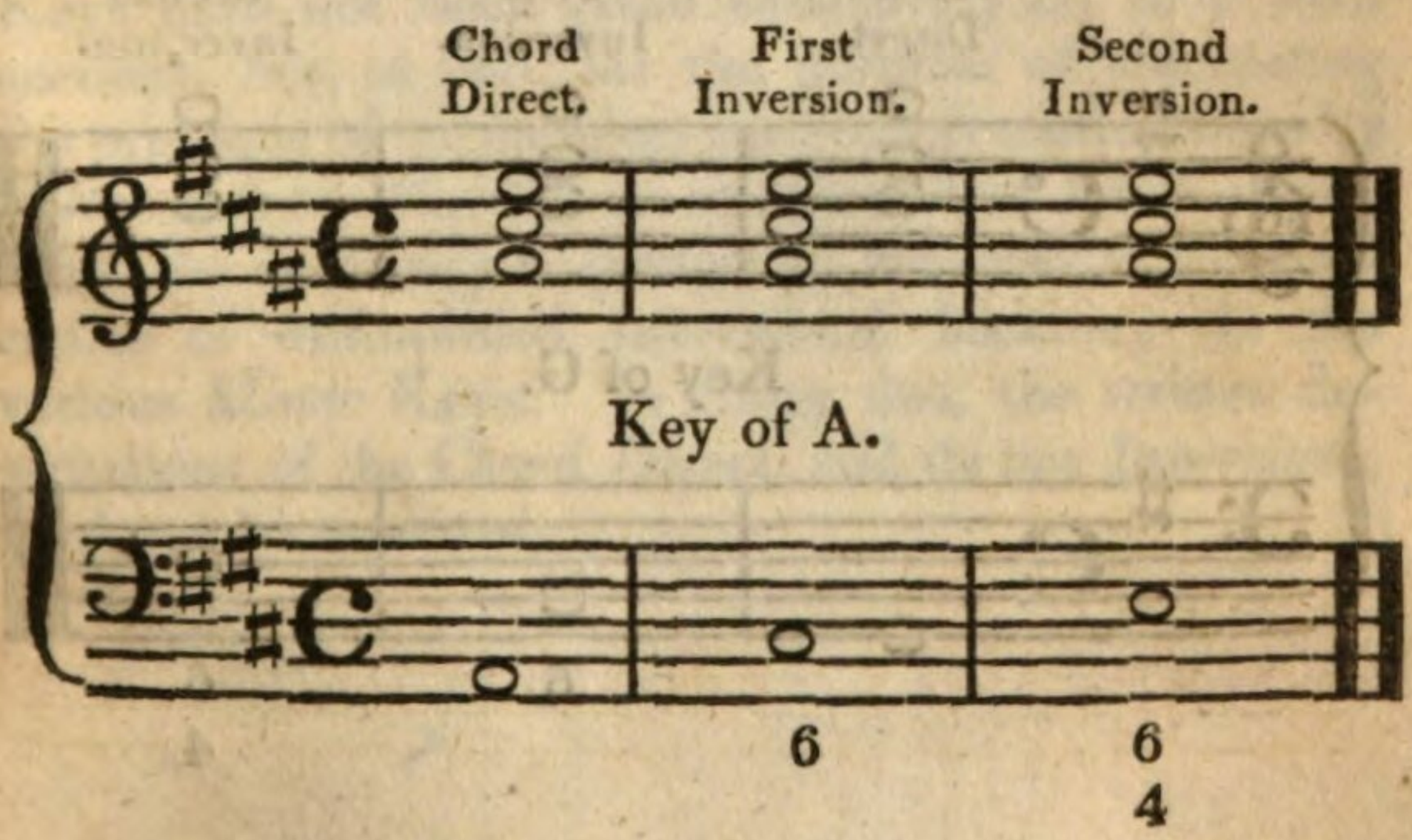

Chord Direct.
First Inversion.
Second Inversion.
Key of G Flat.
6
6
4

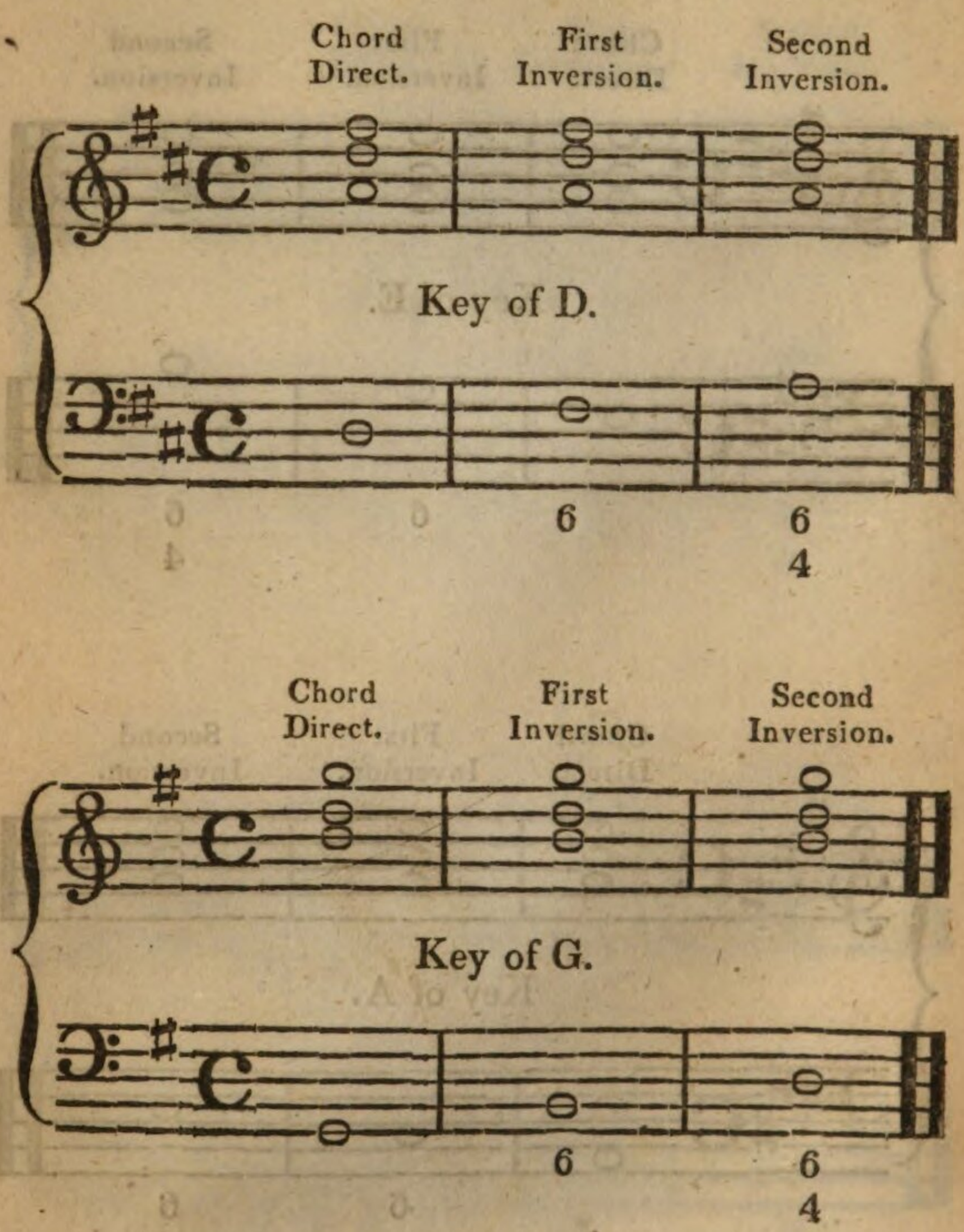

Chord Direct.
First Inversion.
Second Inversion.
Key of C Sharp.
6
6
4

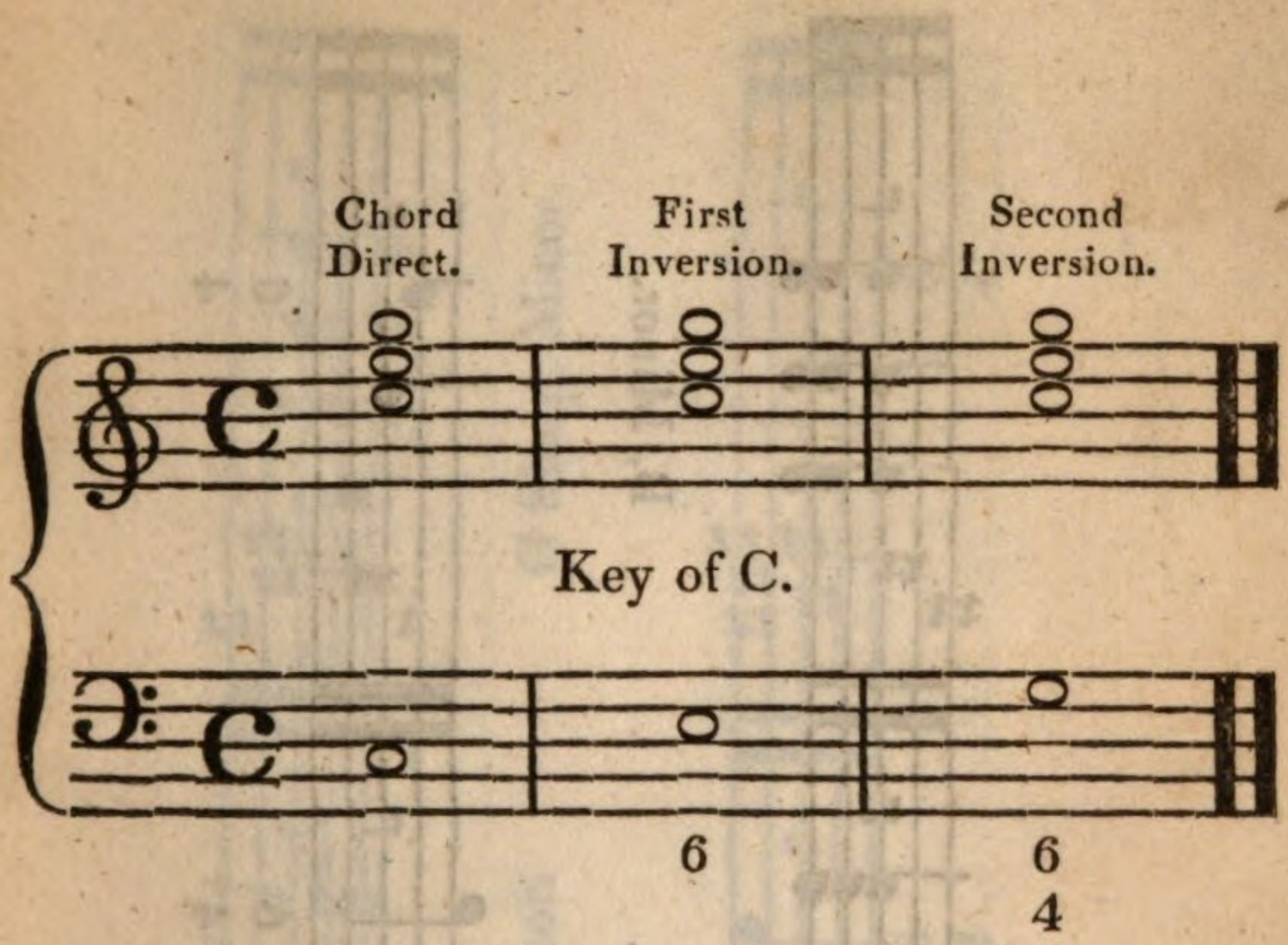
Signature?


Chord Direct.
First Inversion.
Second Inversion.
Key of F Sharp.
6
6
4
Chord Direct.
First Inversion.
Second Inversion.
Key of B.
6
6
4

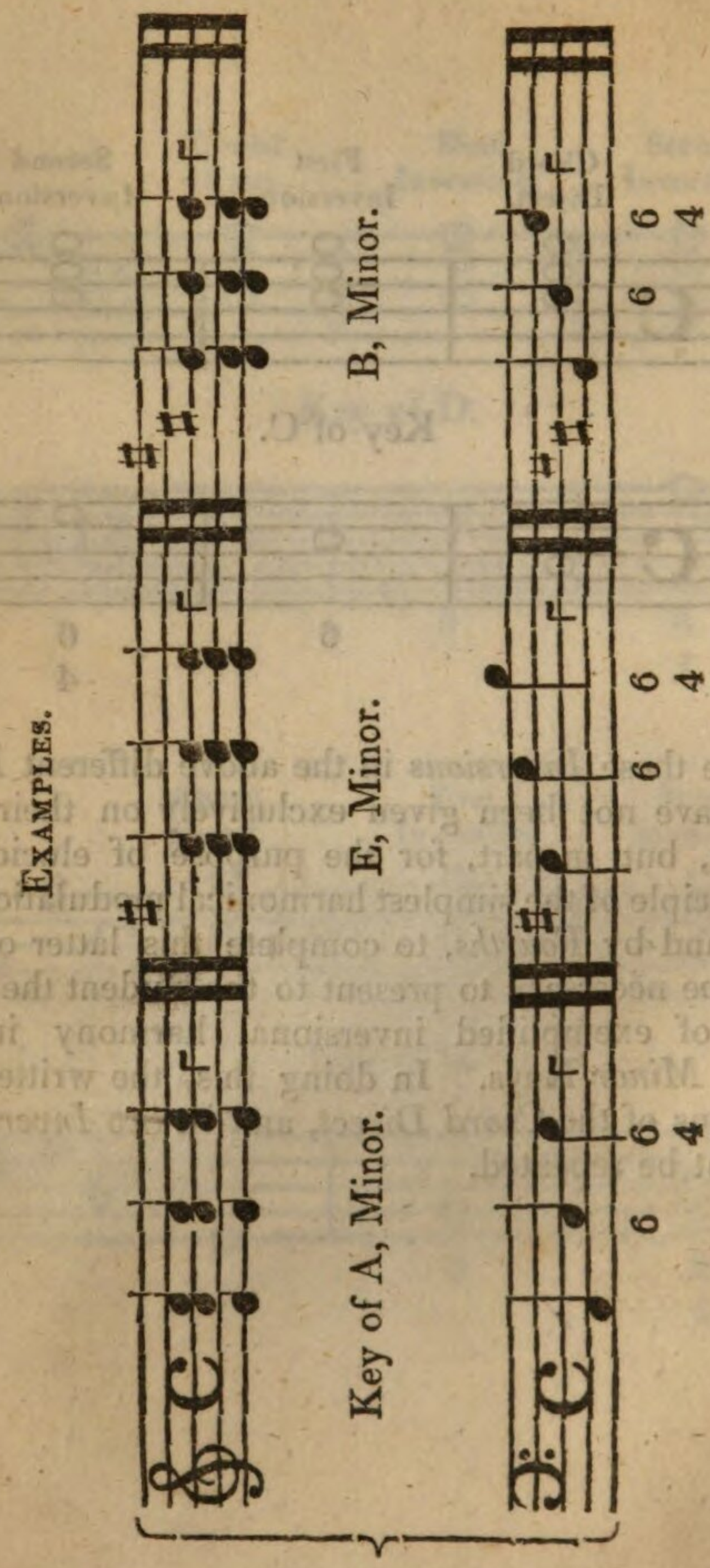

Chord Direct.
First Inversion.
Second Inversion.
Key of E.
6
6
4

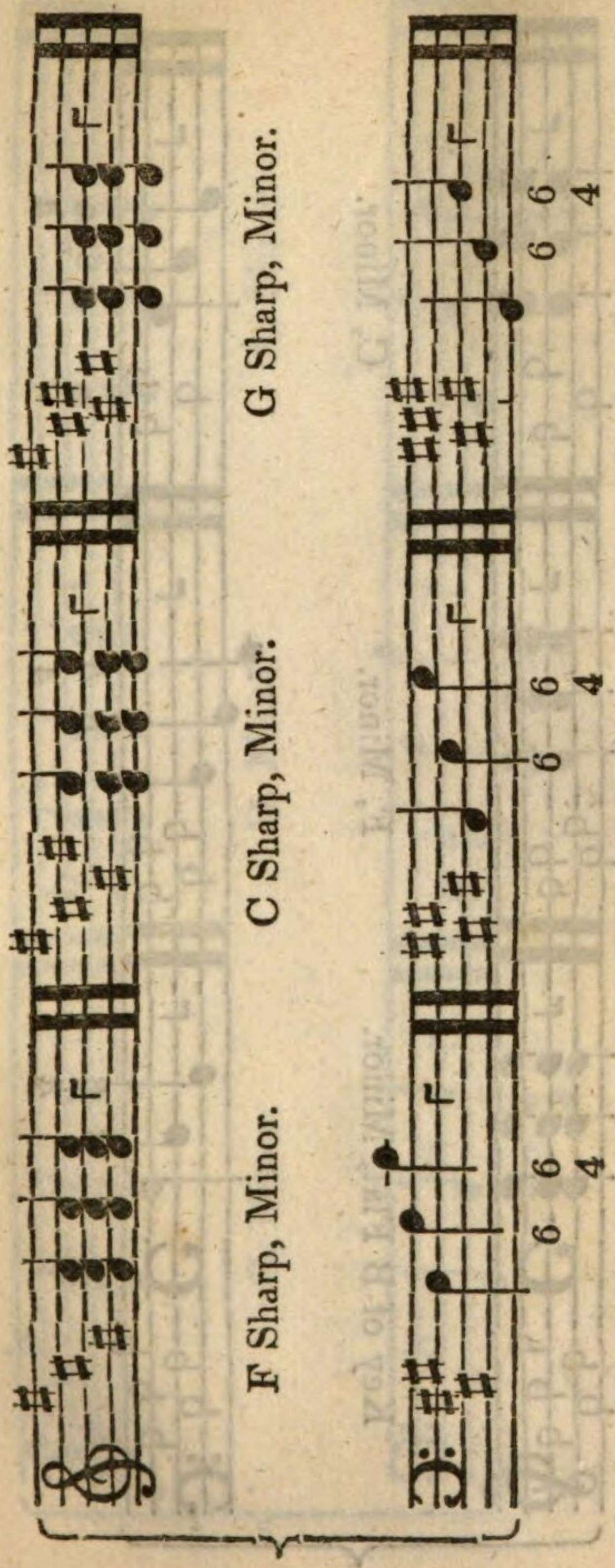

Chord Direct.
First Inversion.
Second Inversion.
Key of A.
6
6
4

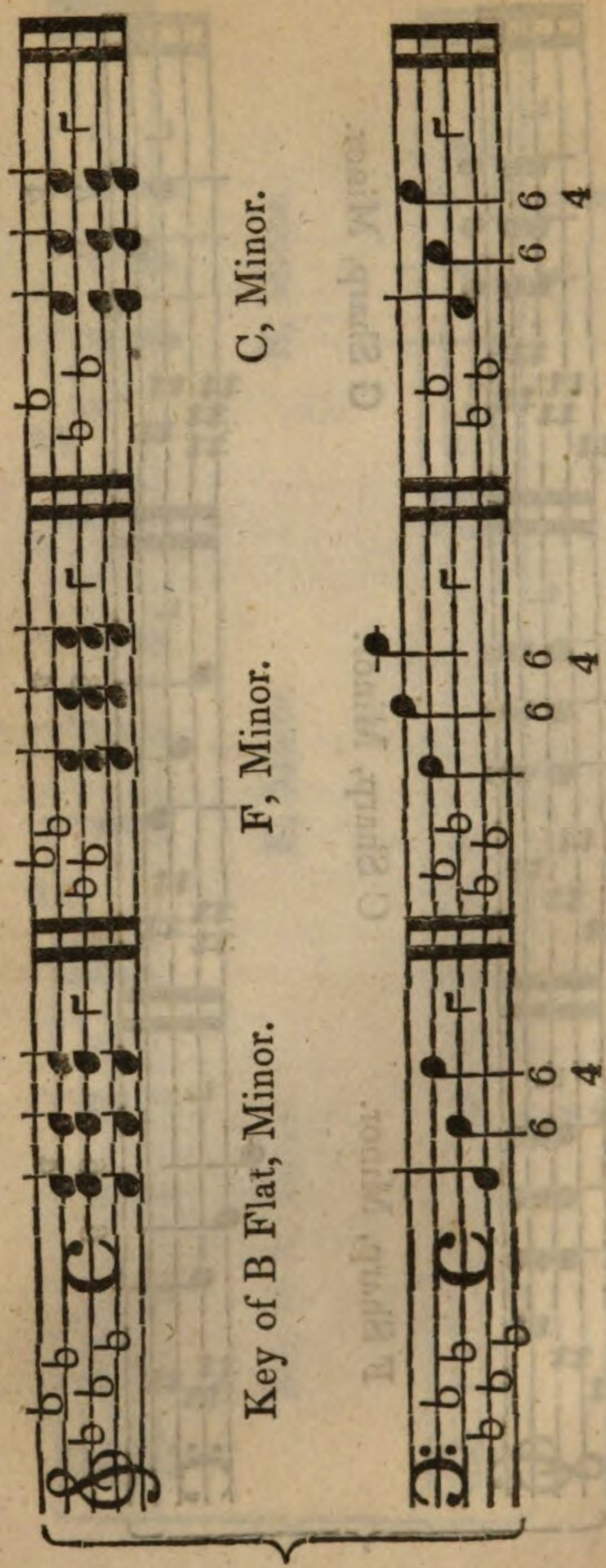

Chord Direct.
First Inversion.
Second Inversion.
Key of D.
6
6
4
Chord Direct.
First Inversion.
Second Inversion.
Key of G.
6
6
4

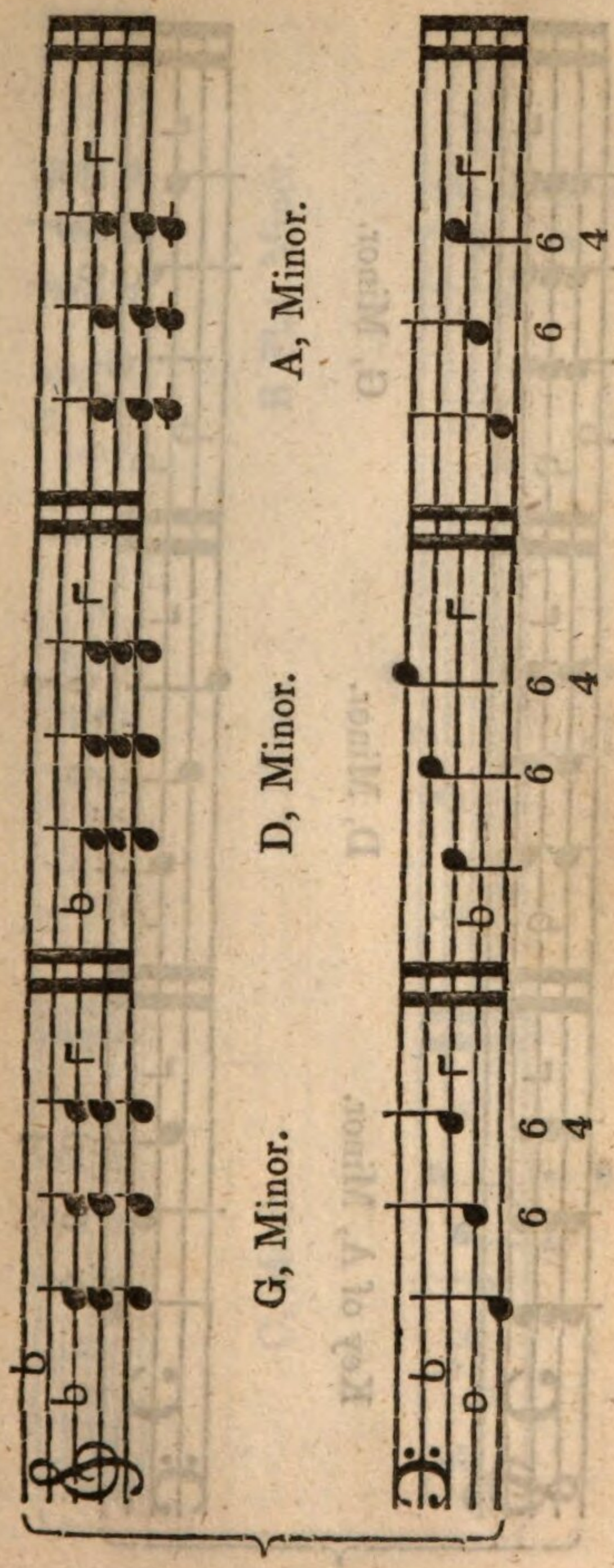


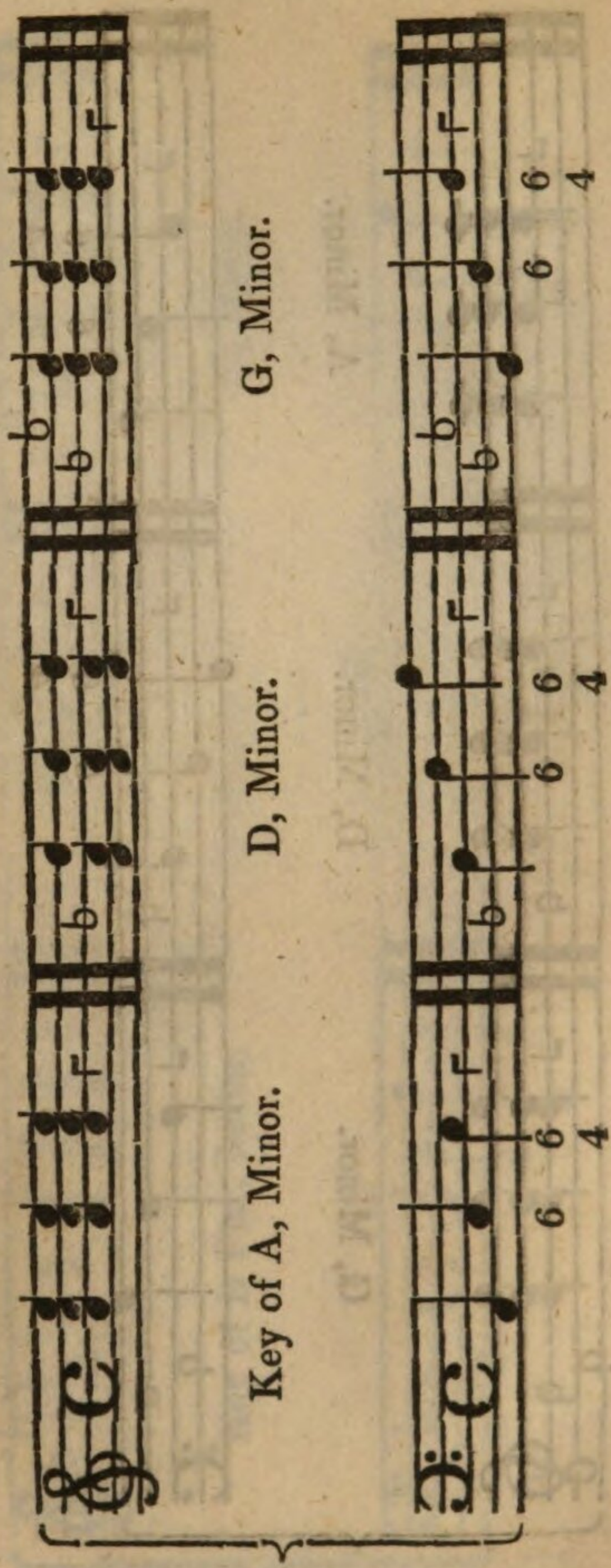
Since these *Inversions* in the above different *Major* Keys have not been given exclusively on their own account, but, in part, for the purpose of elucidating the principle of the simplest harmonical modulations by *Fifths* and by *Fourths*, to complete this latter object, it will be necessary to present to the student the same course of exemplified inversional harmony in the various *Minor* Keys. In doing this, the written designations of the *Chord Direct*, and its *two Inversions*, need not be repeated.

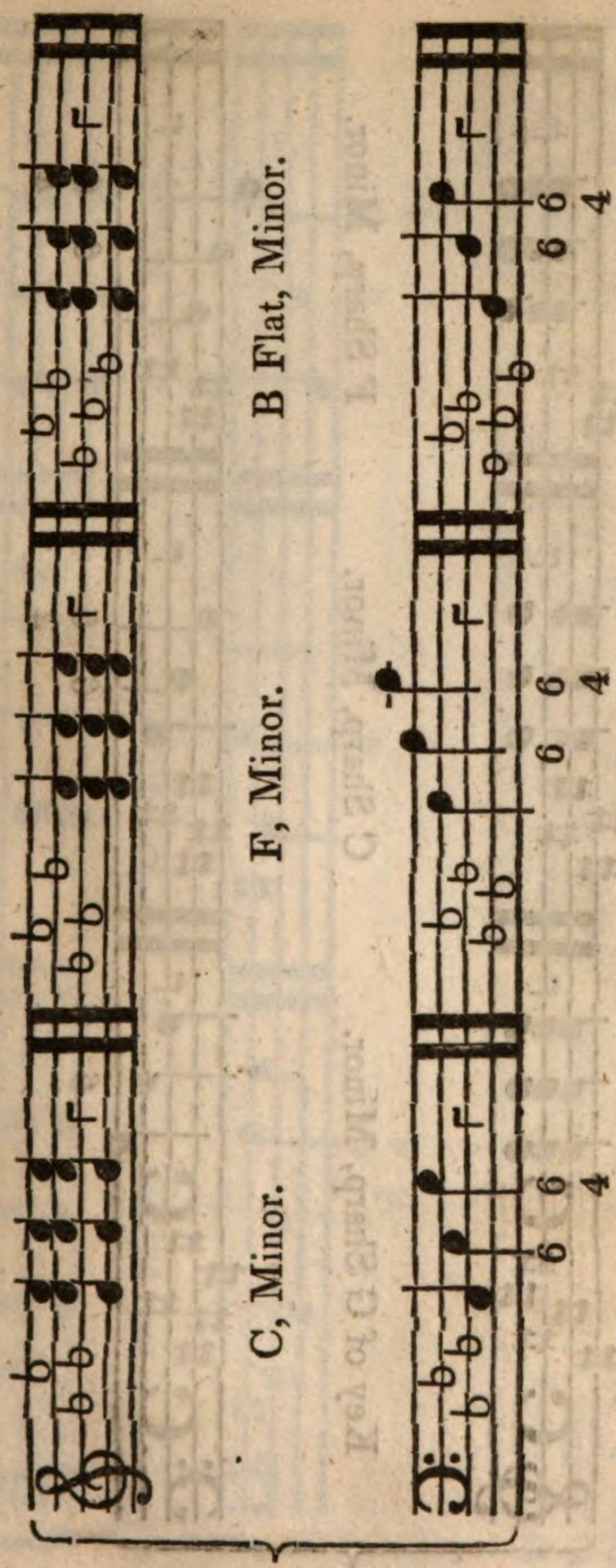

EXAMPLES.
Key of A, Minor.
E, Minor.
B, Minor.
6
4
6
4
6
4
6

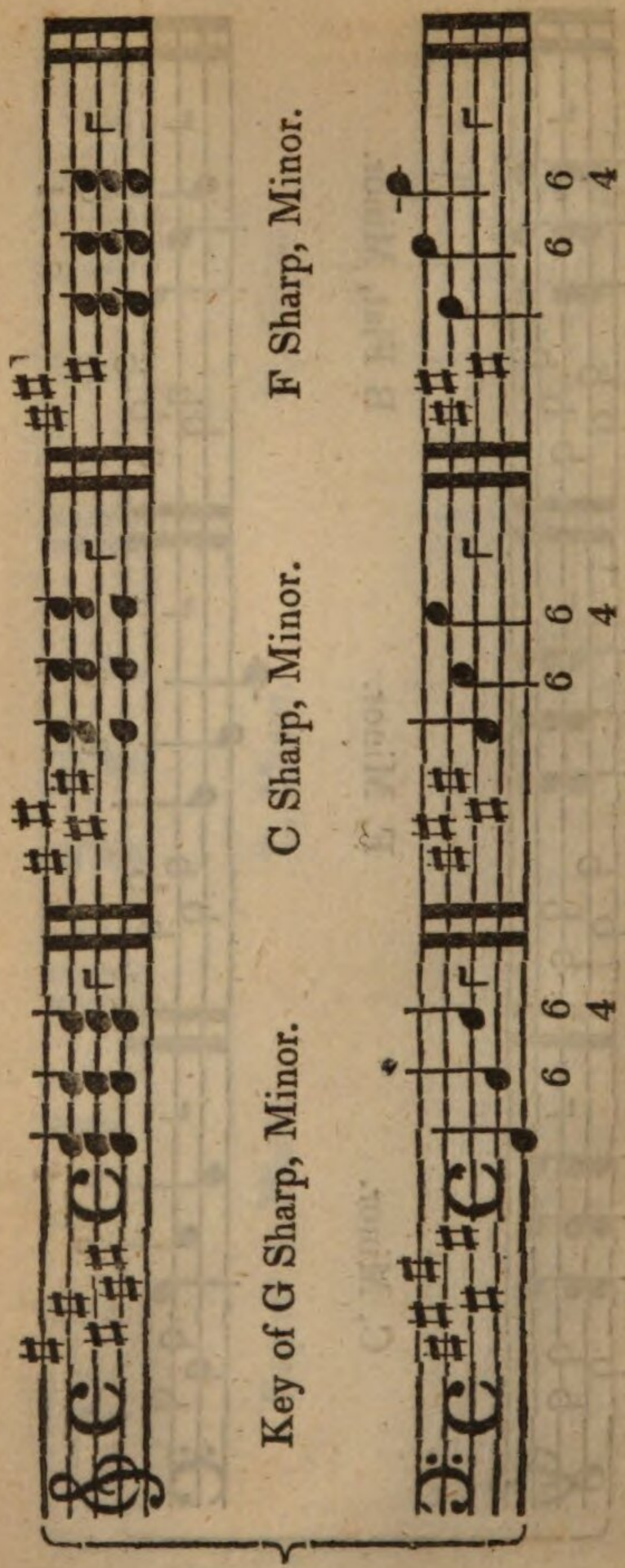

F Sharp, Minor.
C Sharp, Minor.
G Sharp, Minor.
6 6 4
6 6 4
6 6 4

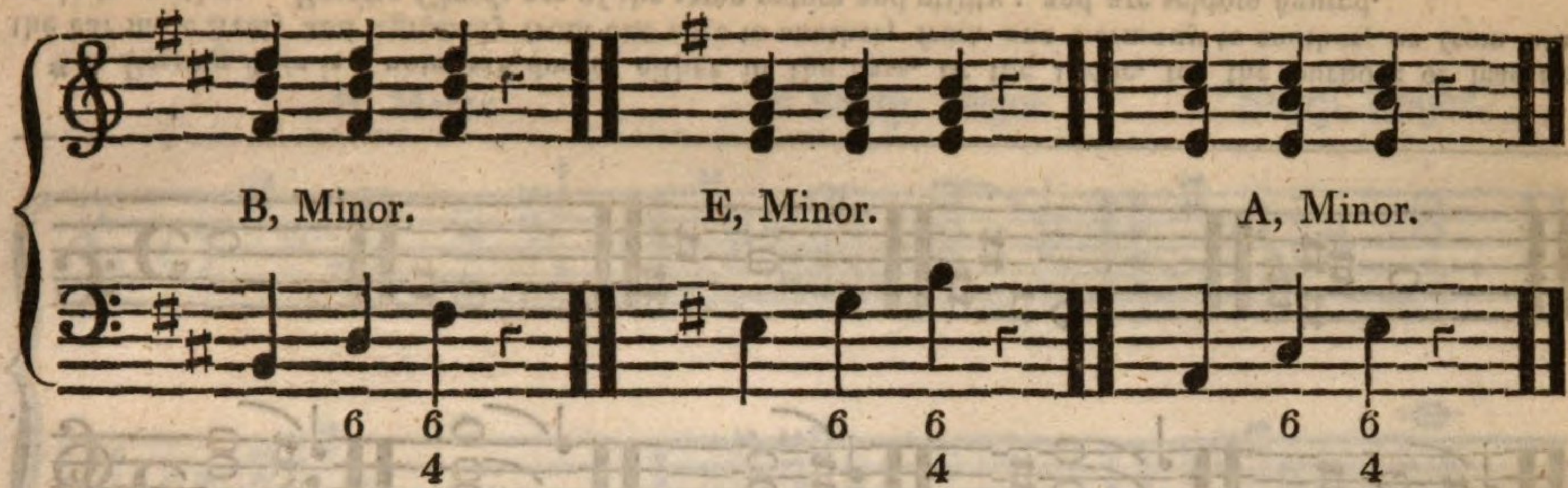

Key of B Flat, Minor.
F, Minor.
C, Minor.


A, Minor.
D, Minor.
G, Minor.


Key of A, Minor.
D, Minor.
G, Minor.

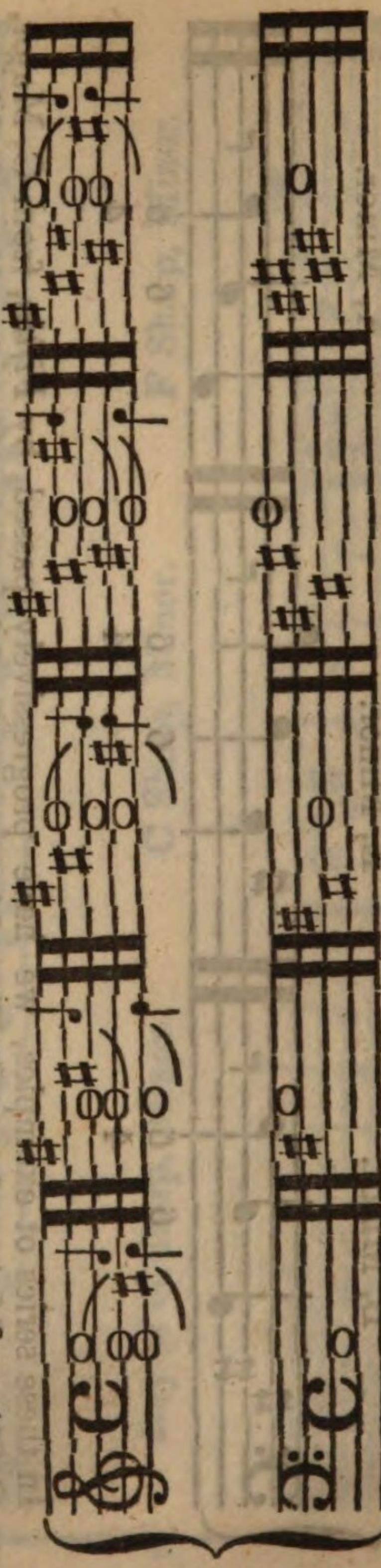

C, Minor.
F, Minor.
B Flat, Minor.


Key of G Sharp, Minor.
C Sharp, Minor.
F Sharp, Minor.

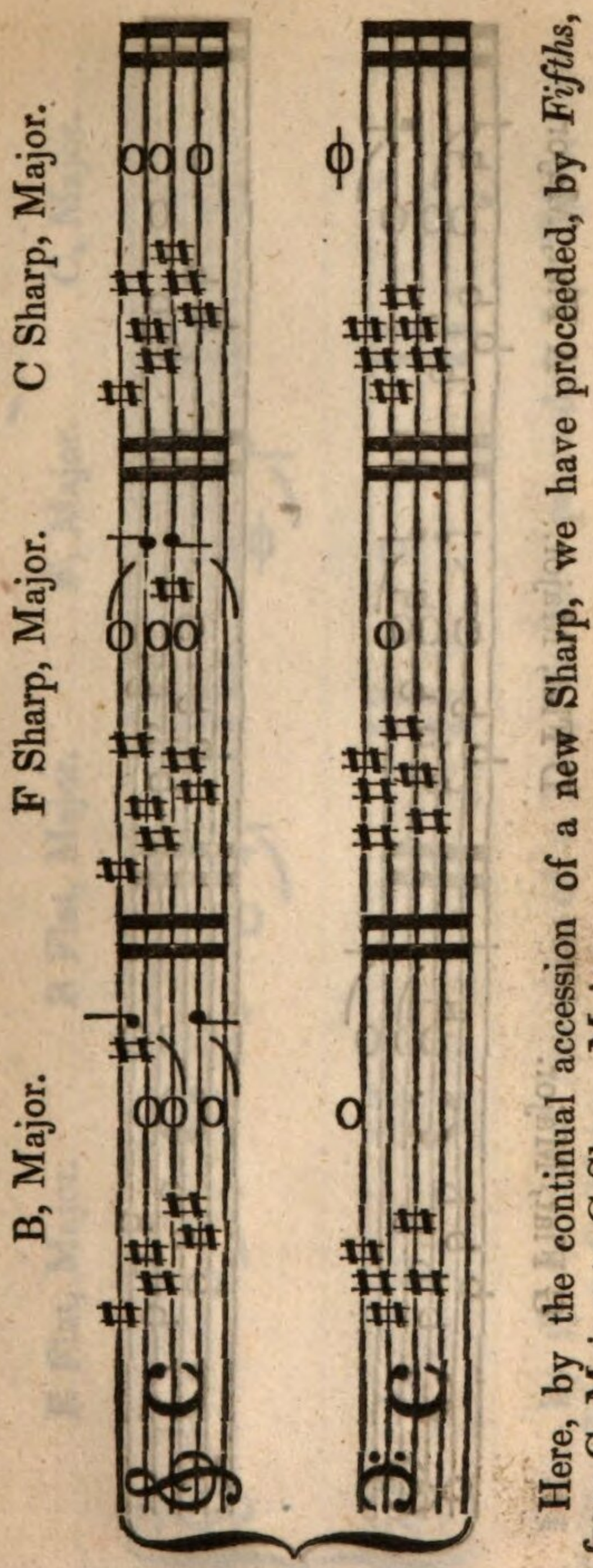


In these series of examples, we have progressively passed, by *Fifths*, from C, Major, to C Sharp, Major, from G Flat, Major, to C, Major; by *Fourths*, from C Major, to G Flat Major, from C Sharp, Major, to C, Natural, Major; and, again, by *Fifths*, from A, Minor, to G, Sharp, Minor, from B Flat, Minor, to A, Minor; by *Fourths*, from A, Minor, to B Flat, Minor, and from G Sharp, Minor, to A, Minor.

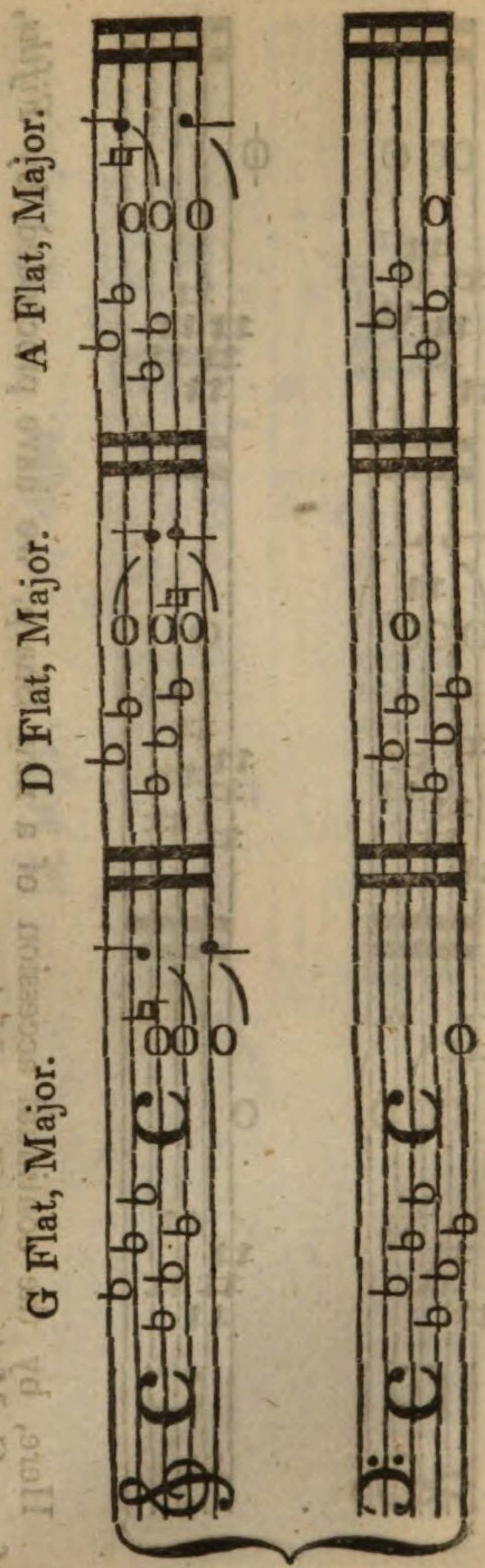
RECAPITULATION of the Removes (Major and Minor), by the *Chord Direct*, aided by the Major Fourth and Minor Second, as Passing Notes*.

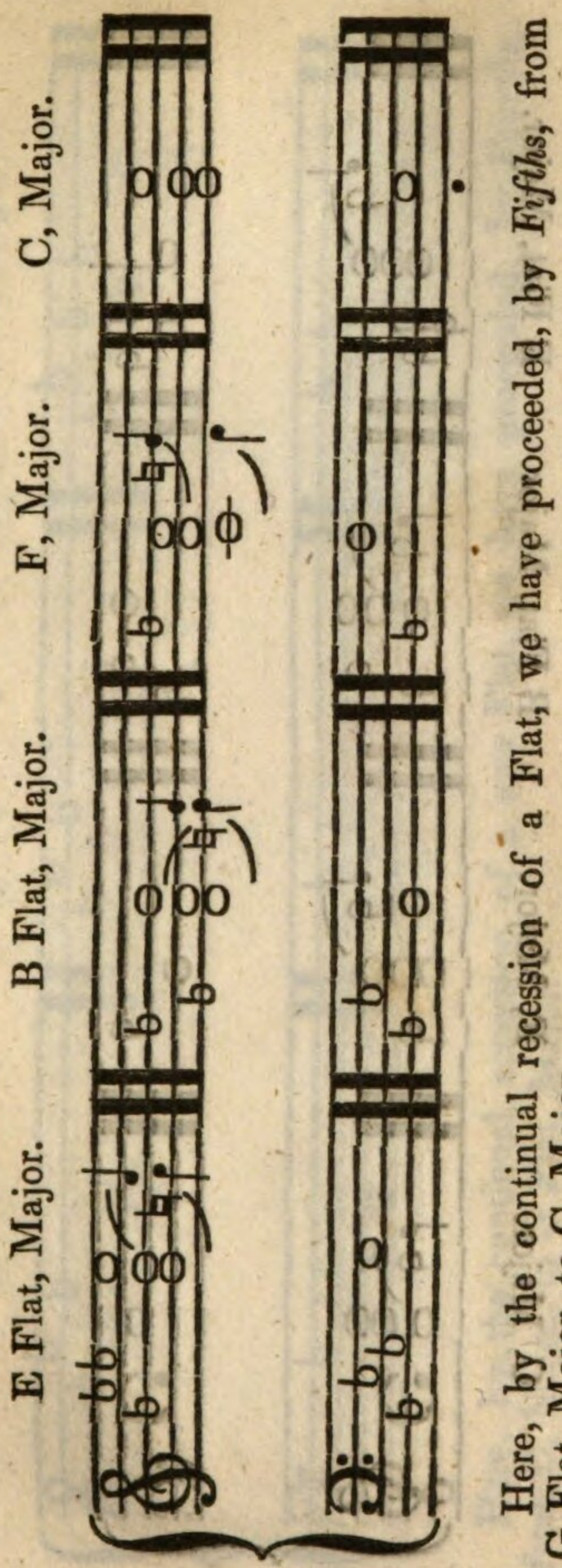


* A *Passing Note* is a note introduced, either in the bass, or the treble, for the purpose of leading the ear more freely and agreeably from one note to another, from one harmony to another, or from one scale to another. *Passing Chords* are of the same nature and utility; and are seldom figured.

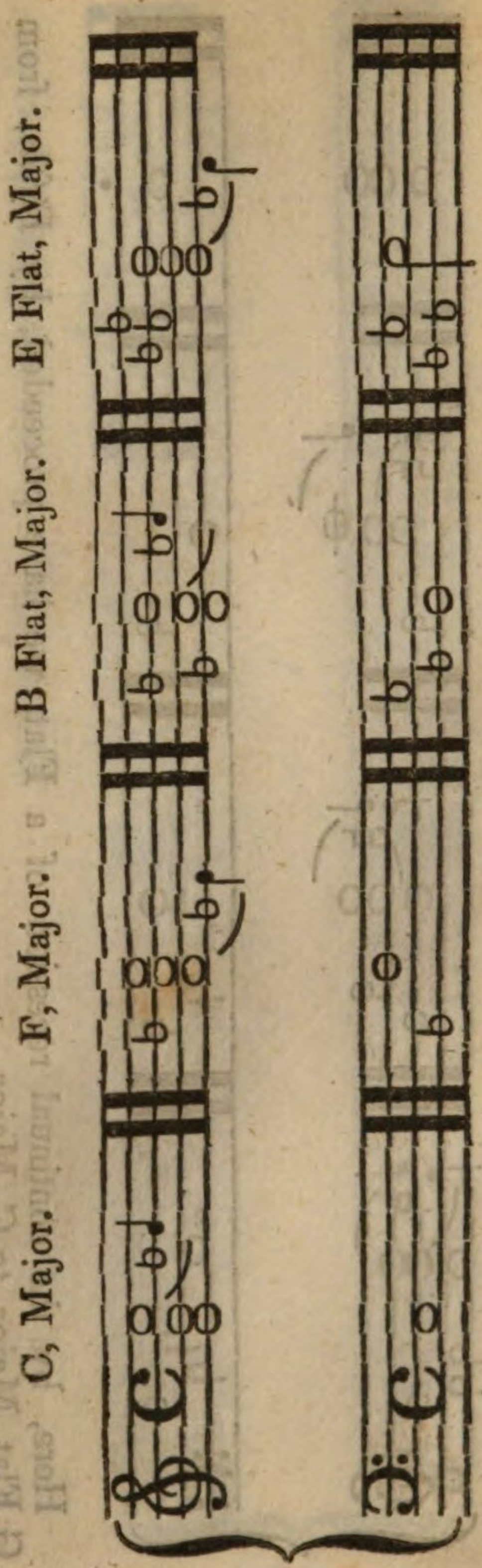


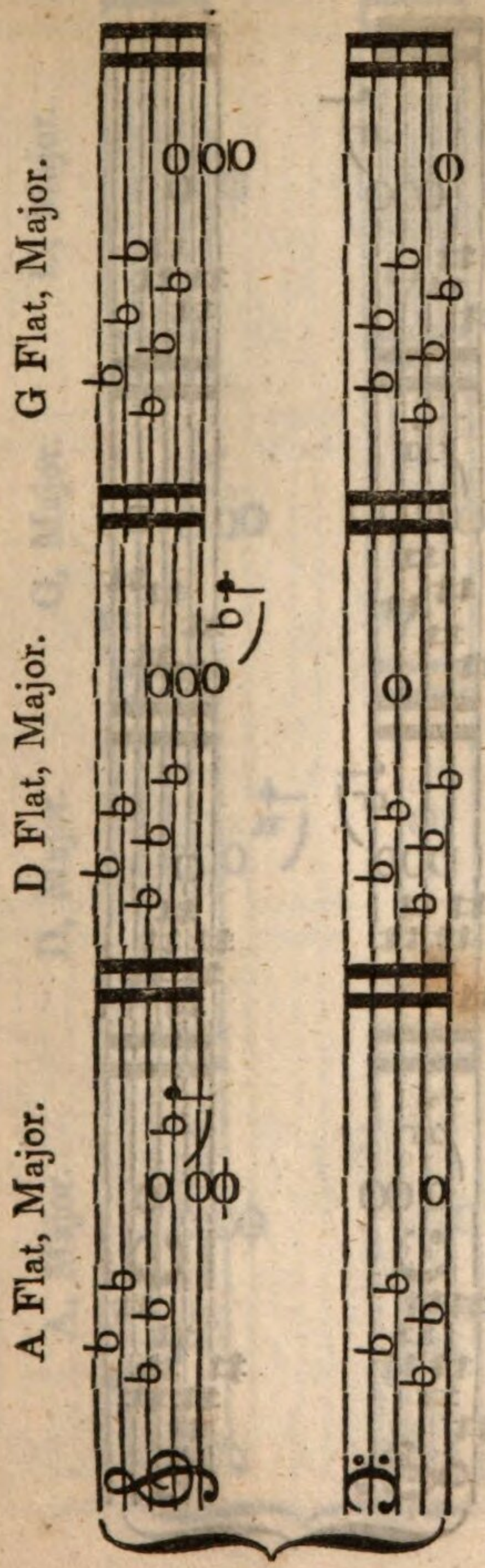
Here, by the continual accession of a new Sharp, we have proceeded, by *Fifths*, from C, Major, to C Sharp, Major.


G Flat, Major.
D Flat, Major.
A Flat, Major.

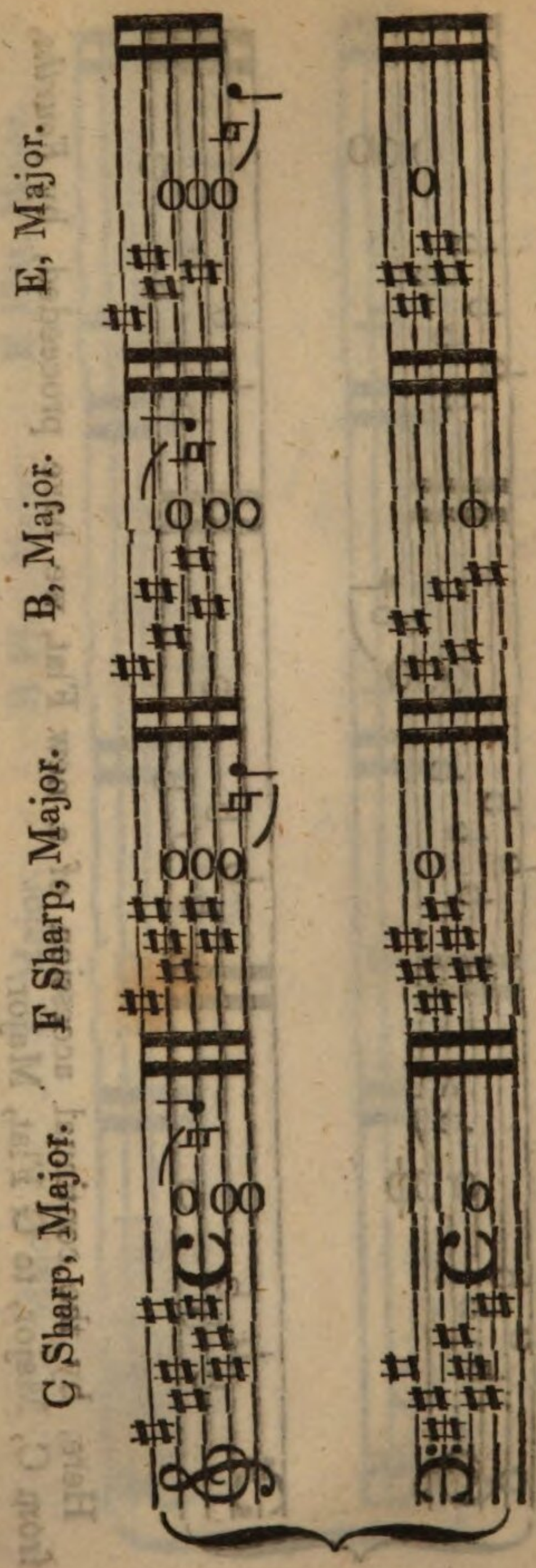


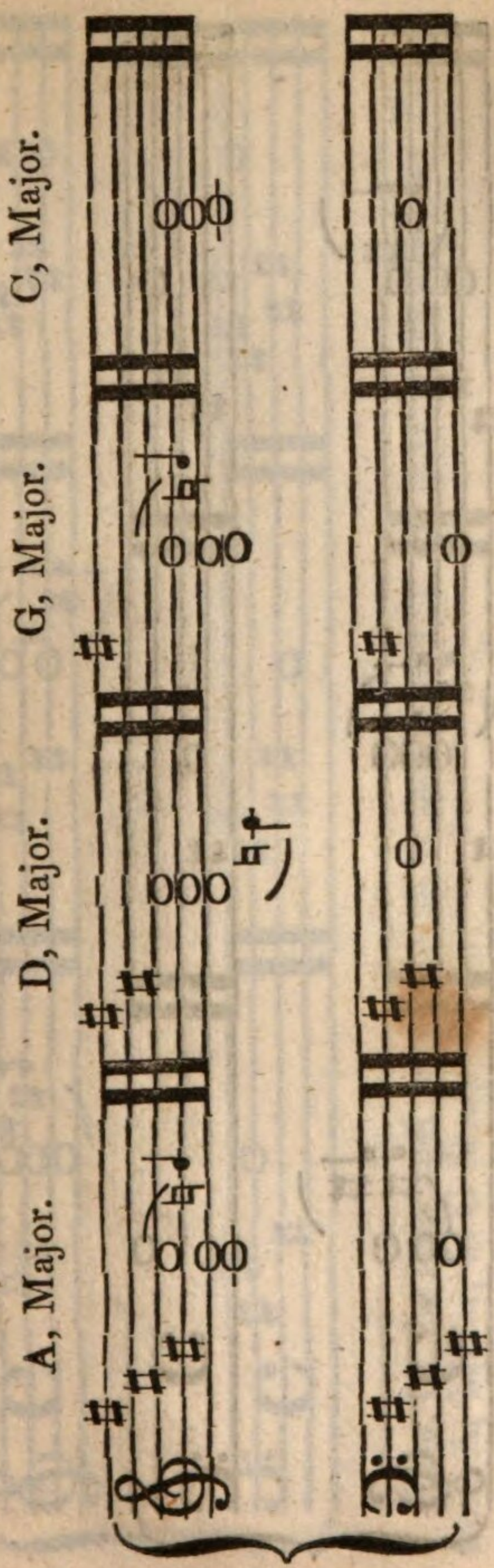
Here, by the continual recession of a Flat, we have proceeded, by *Fifths*, from G Flat, Major, to C, Major.


C, Major.
F, Major.
B Flat, Major.
E Flat, Major.

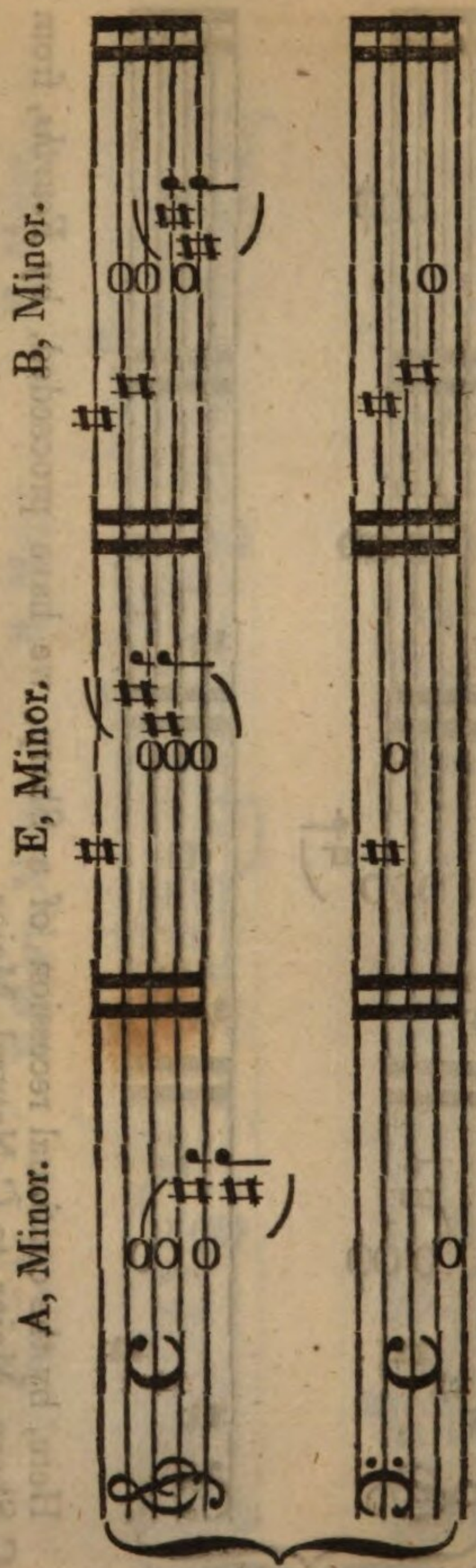


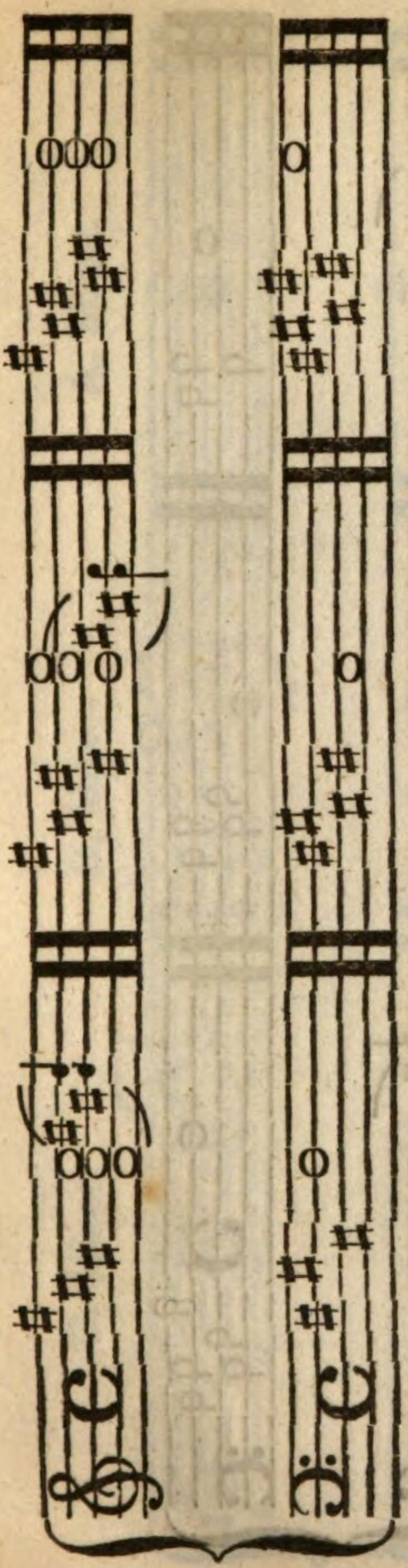
Here, by the continual accession of a new Flat, we have proceeded, by from C, Major, to G Flat, Major.


C Sharp, Major.
F Sharp, Major.
B, Major.
E, Major.



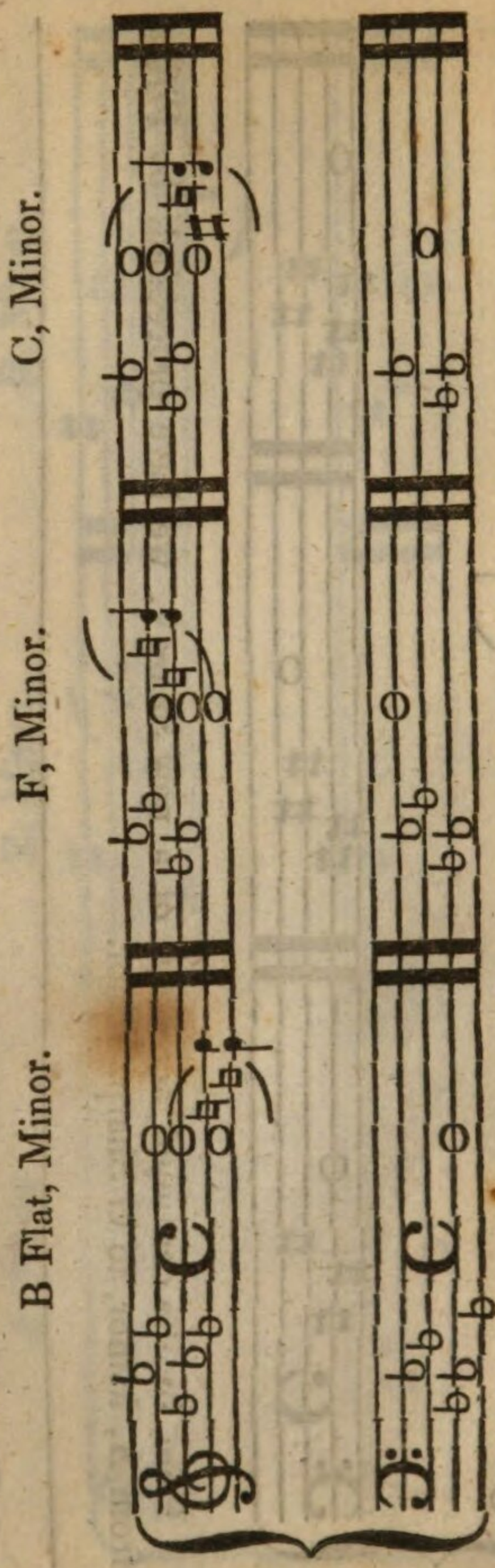
Here, by the continual recession of a Sharp, we have proceeded, by *Fourths*, from C Sharp, Major, to C Natural, Major.

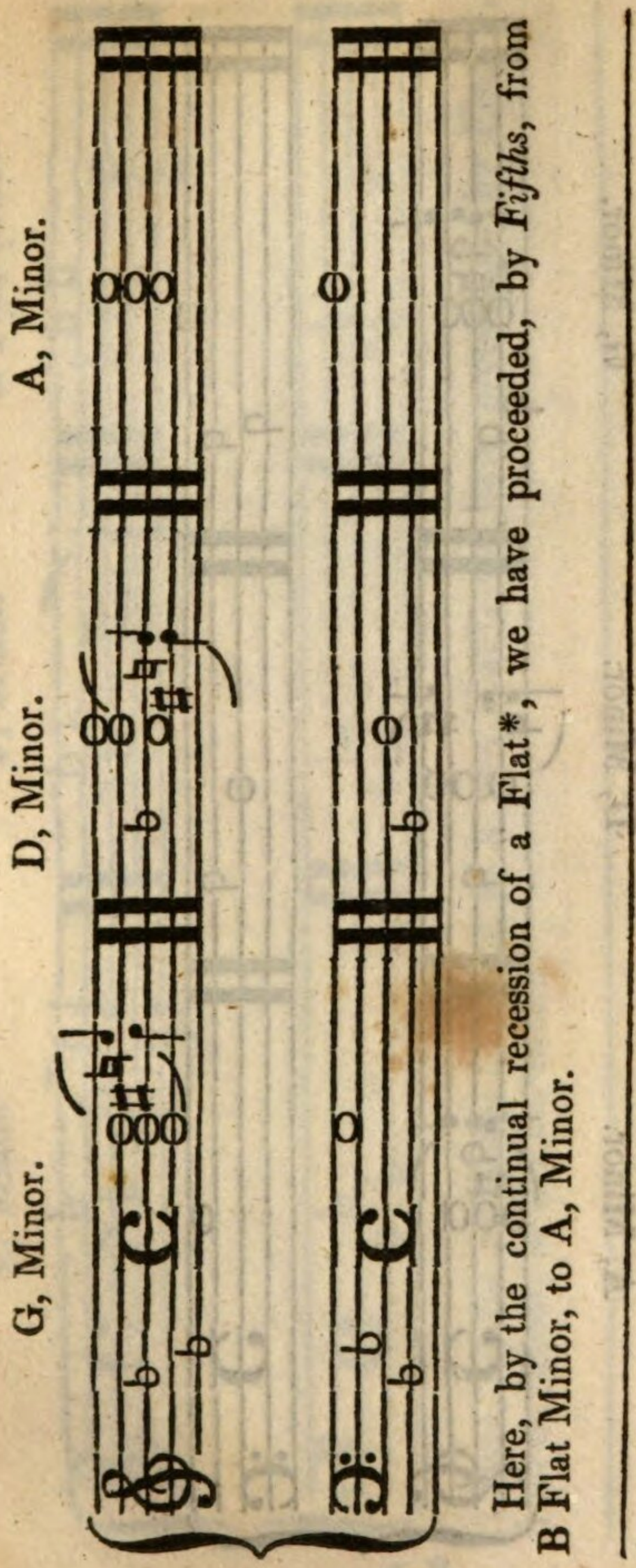

B, Minor.
E, Minor.
A, Minor.



Here, by the continual accession of a new Sharp*, we have proceeded, by *Fifths*, from A, Minor, to G Sharp, Minor.

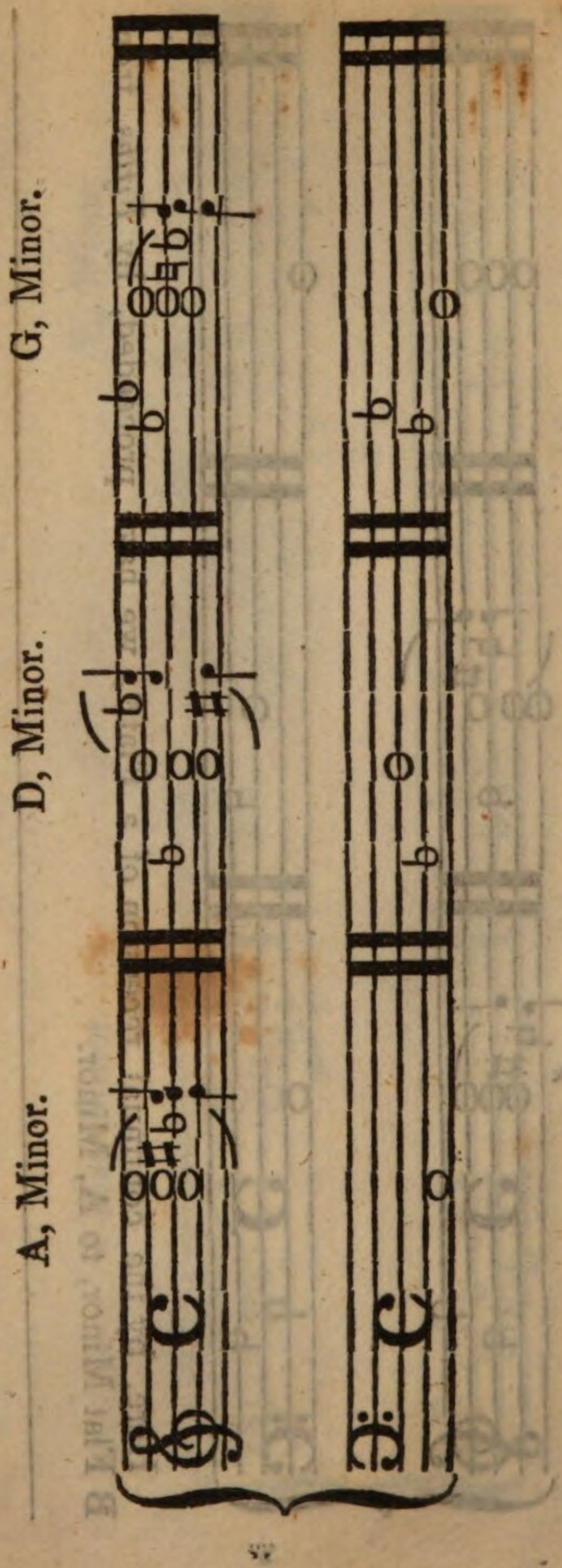
* The new sharps here alluded to, are sharp sixths to the *quitted* keys; and form the permanent and proper seconds of the *new* keys. The sharp fourths, by which the introductory appoggiature sixths are accompanied, may be regarded partly as appropriate, and partly as accidental, since they are only admissible in ascending passages, in which cases they constitute the *sensibles* of those keys of which they form the major sevenths.

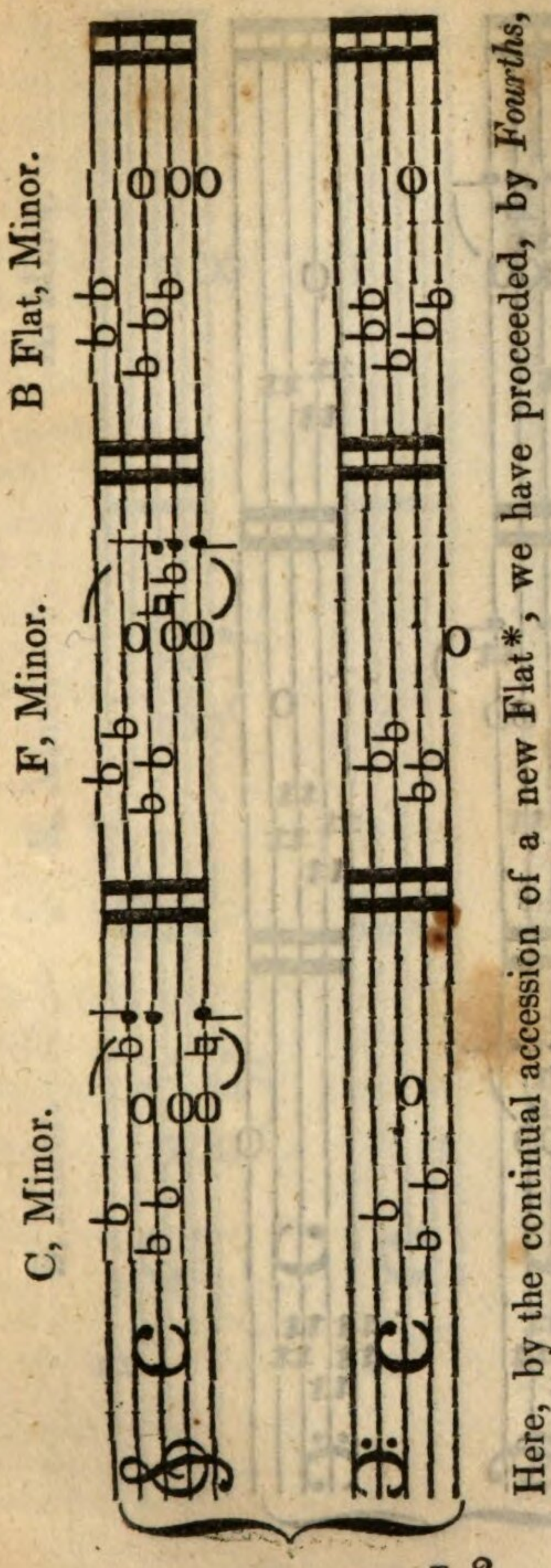

B Flat, Minor.
F, Minor.
C, Minor.



Here, by the continual recession of a Flat*, we have proceeded, by *Fifths*, from B Flat Minor, to A, Minor.

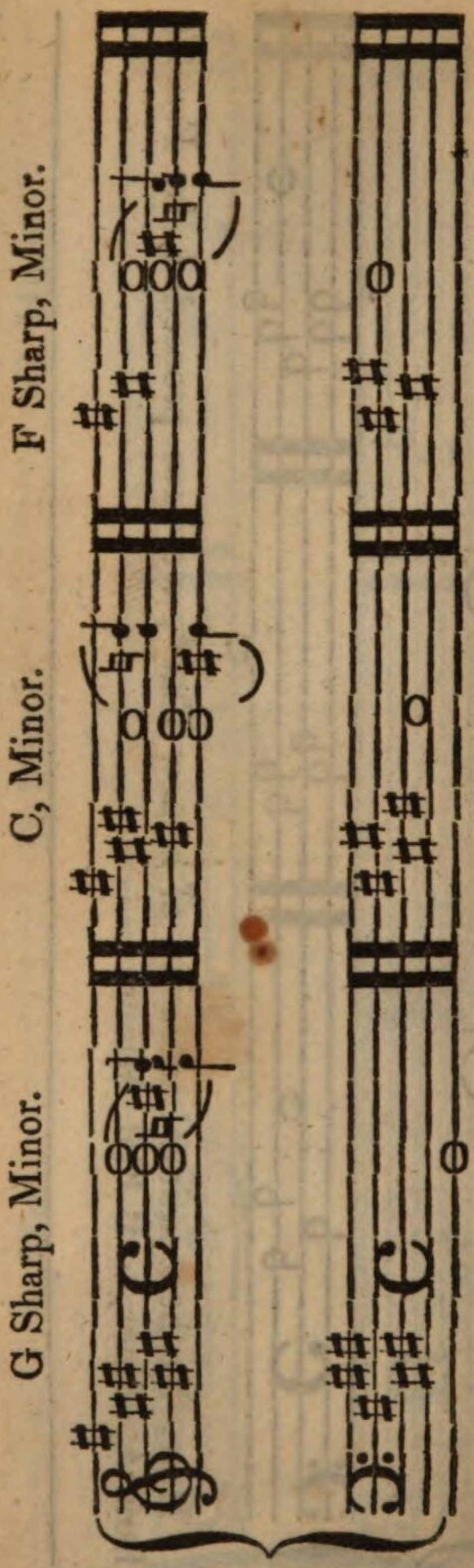
* To the natural fourths accompanying the introductory appoggiature sixths in this example, the same principle applies as that described in the preceding note.

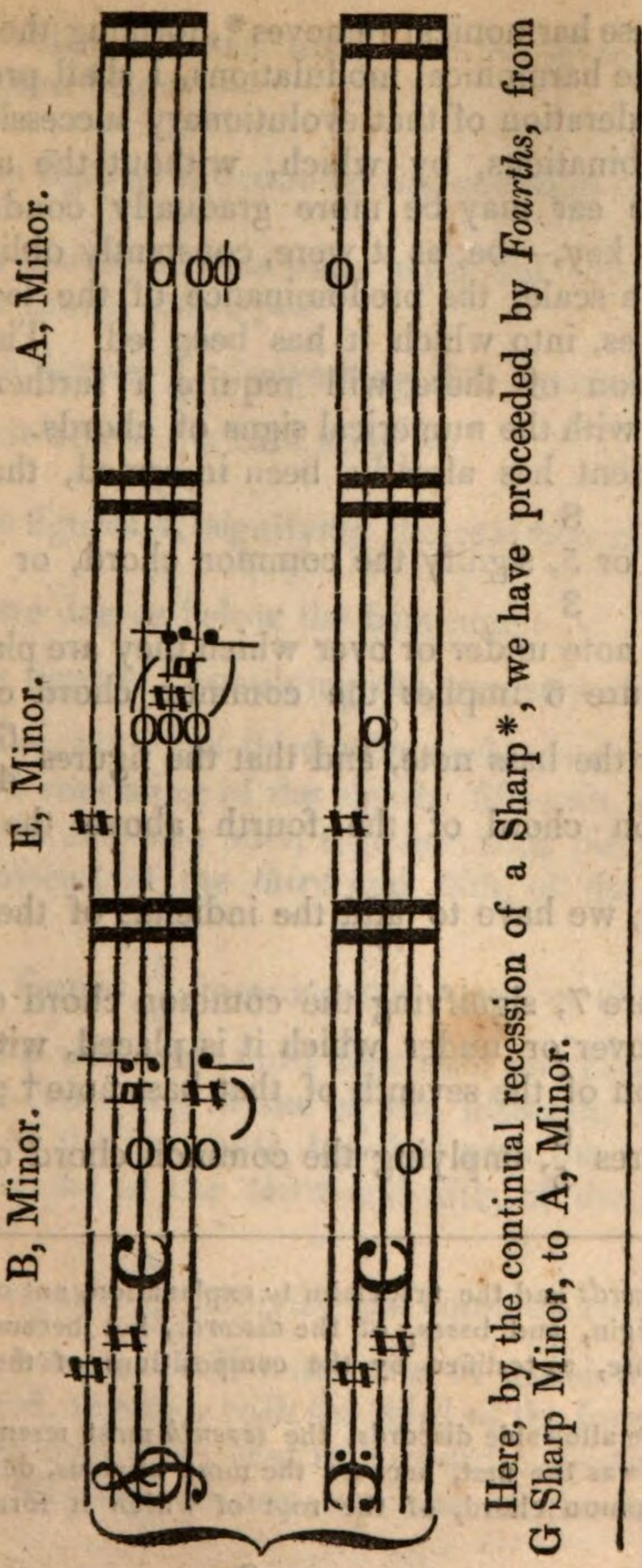

G, Minor.
D, Minor.
A, Minor.



Here, by the continual accession of a new Flat*, we have proceeded, by *Fourths*, from A, Minor, to B Flat, Minor.

* The new flats here alluded to, are flat seconds to the quitted keys; and form the permanent and proper sixths to the new keys. The sharp thirds, by which the introductory appoggiature flats are accompanied, may be regarded partly as appropriate and partly as accidental, since they are only admissible in ascending passages, in which cases, they constitute the *sensibles* of those keys of which they form the major sevenths.


F Sharp, Minor.
C, Minor.
G Sharp, Minor.



Here, by the continual recession of a Sharp*, we have proceeded by *Fourths*, from G Sharp Minor, to A, Minor.

* To the sharp thirds accompanying the introductory appoggiature seconds in this example, the same principle applies as that described in the preceding note.

From these harmonical removes*, forming the most simple of the harmonical modulations, I shall proceed to the consideration of that evolutionary succession of varied combinations, by which, without the aid of melody, the ear may be more gradually conducted from key to key,—be, as it were, constantly obligated to feel, as a scale, the predominance of the last octave, or series, into which it has been led. The full comprehension of these will require a further acquaintance with the numerical signs of chords.

The student has already been informed, that the numerals $\begin{smallmatrix}5\\3\end{smallmatrix}$ or $\begin{smallmatrix}8\\5\\3\end{smallmatrix}$, signify the common chord, or triad, of the bass note under or over which they are placed; that the figure 6 implies the common chord of the third below the bass note, and that the figures $\begin{smallmatrix}6\\4\end{smallmatrix}$ give the common chord of the fourth above the bass note:—

To these, we have to add the indicials of the discords;—

The figure 7, signifying the common chord of the bass note, over or under which it is placed, with the incorporation of the seventh of that bass note†;—

The figures $\begin{smallmatrix}6\\5\end{smallmatrix}$, implying the common chord of the

---

* The *concords* had the first claim to explanation, not only as being the origin, and bases, of the *discords*, but because they were first in use, as testified by the compositions of the elder masters.

† Of all the allowable discords, the *seventh* most resembles a concord. It was the first, because the most obvious, deviation from the common chord, of the root of which it forms the seventh.

third below the bass note, with the seventh added, of that third below;—

The figures $\overset{6}{4}$, denoting the common chord of the fourth above the bass note, with the seventh added, of the fourth above;—

The figures $\overset{4}{2}$, designating the common chord of the note above the bass note;—

The figures $\overset{7}{2}$, signifying the common chord of the note one degree below the bass note;—

The figures $\overset{5}{4}$, implying the common chord of the bass note, with the third advanced one note; that is, a chord consisting of the eighth, fifteenth, or any replicate of the bass note, together with the *fourth* and fifth, instead of the *third* and fifth, of the same bass note;—

The figures $\overset{5}{2}$, meaning the common chord of the bass note with the third depressed one note; that is, a chord consisting of the eighth, fifteenth, or any replicate of the bass note, together with the *second* and fifth, instead of the *third* and fifth, of the same bass note;—

The figures $\overset{7}{4}$, implying the common chord of the fourth above the half note, over or under which they are placed, together with the third of the fourth above, advanced one note; that is, a chord consisting of the eighth, fifteenth, or any replicate of the bass note,

together with the fourth and seventh, instead of the fourth and sixth, of the same bass note;—

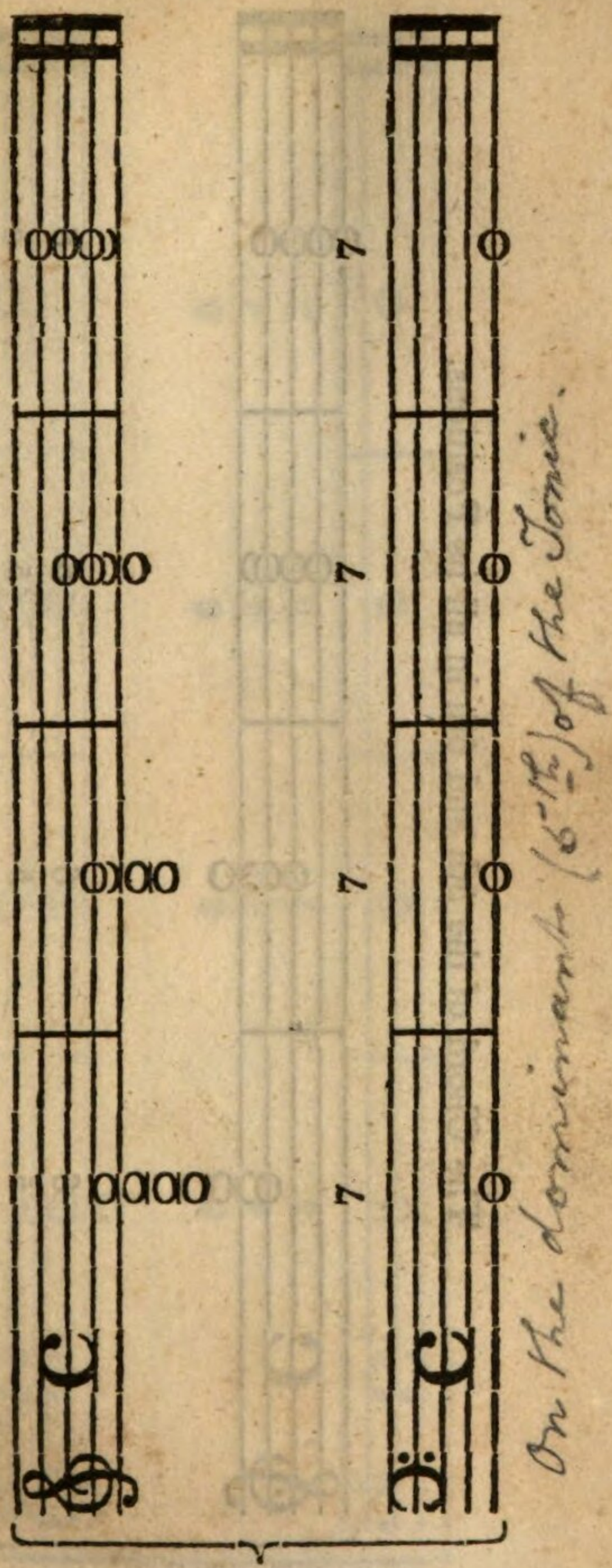
The figure 9, indicating the common chord of the bass note under or over which it is placed, with the eighth advanced one note; that is, a chord consisting of the third, fifth, and ninth, instead of the third, fifth, and eighth, of the same bass note;—

The figures $\frac{9}{4}$, denoting the chord of the bass note under or over which they are placed, with the third and eighth advanced one; that is, a chord consisting of the fourth, fifth, and ninth, instead of the third, fifth, and eighth, of the same bass note.

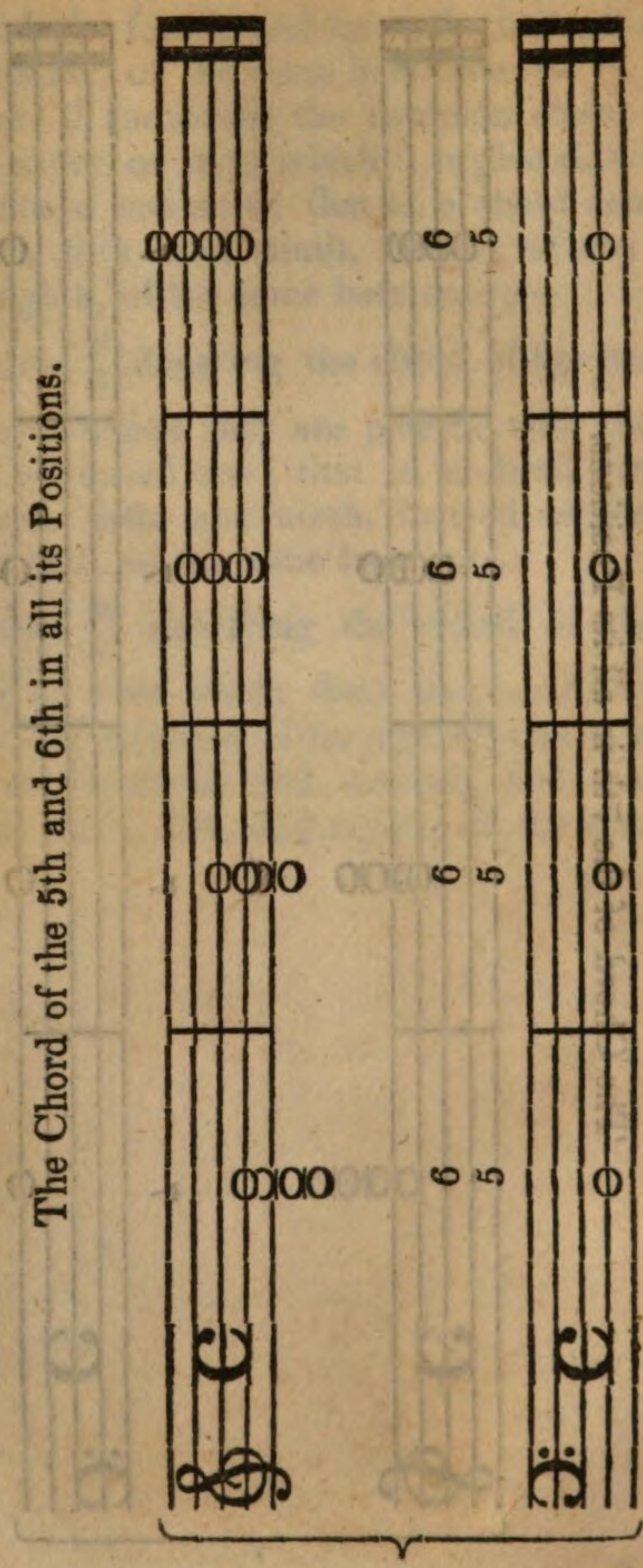
The figures $\frac{9}{7}$, signifying the chord of the bass note under or over which they are placed, with the seventh and ninth instead of the eighth; that is, a chord consisting of the third, fifth, seventh, and ninth, instead of the third, fifth, and eighth, of the same bass note.

EXAMPLES.

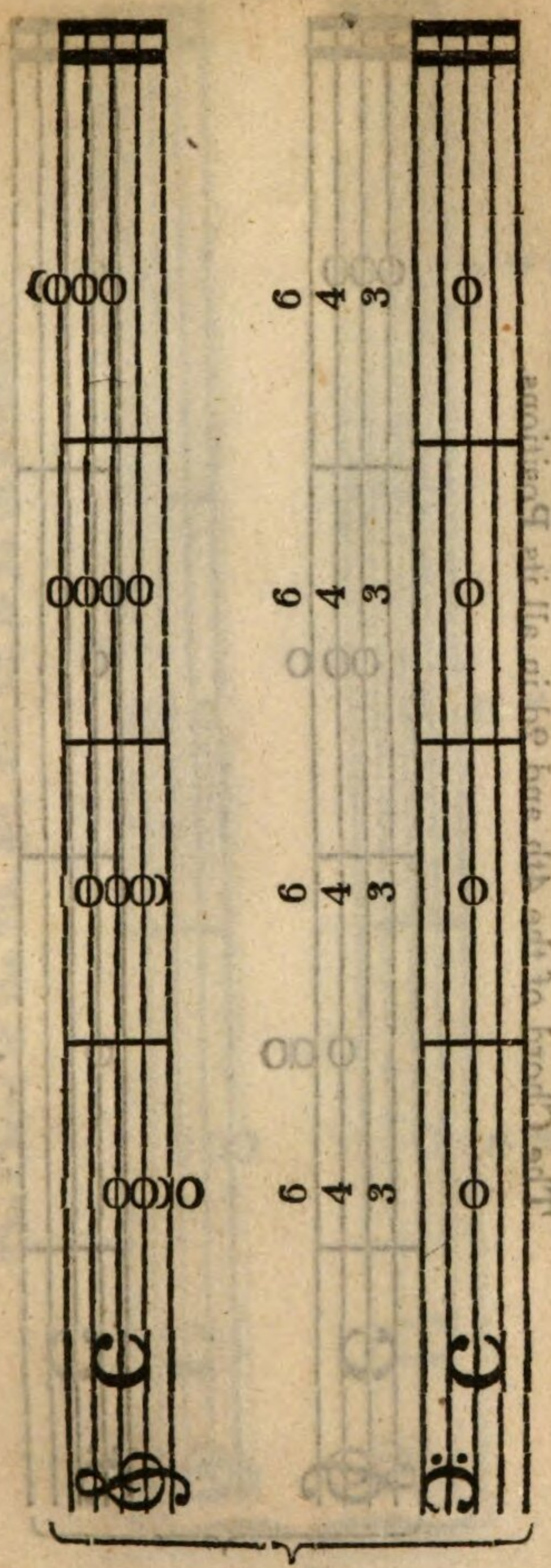
The Chord of the 7th in all its Positions.



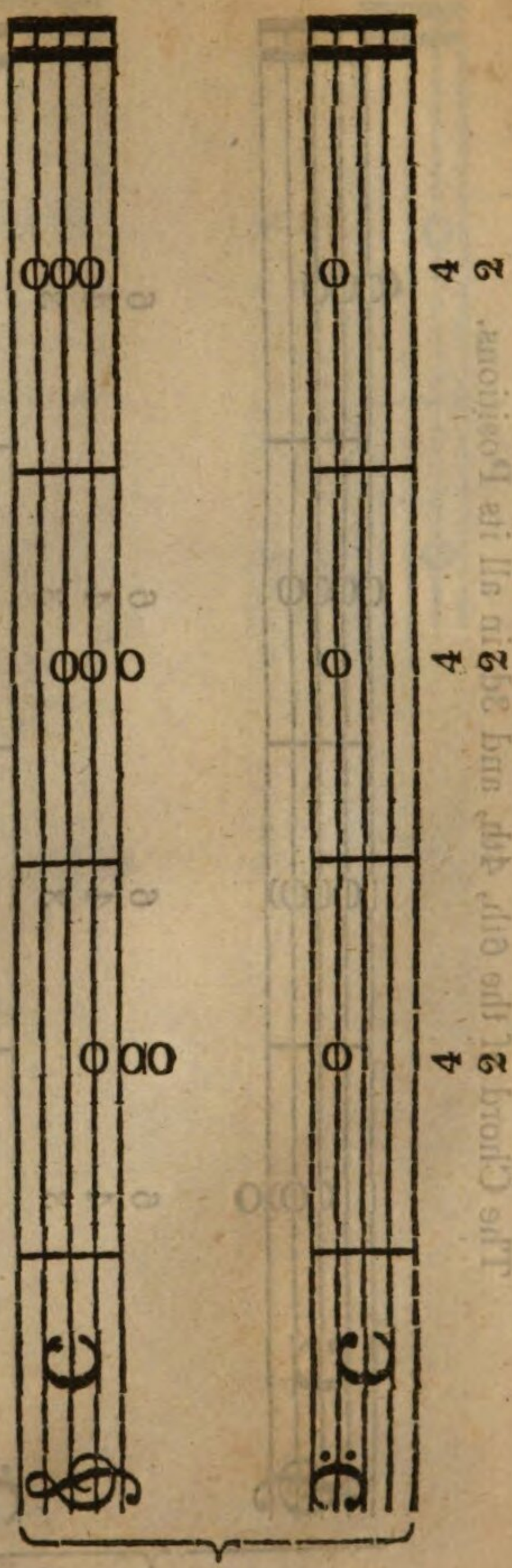
The Chord of the 5th and 6th in all its Positions.



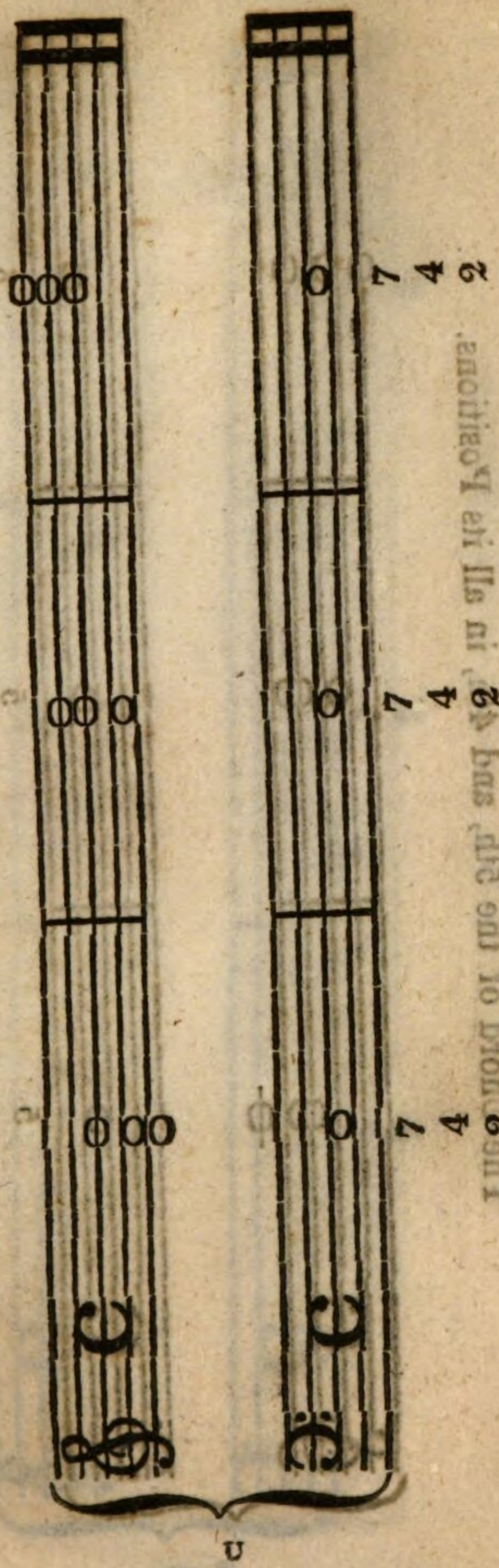
The Chord of the 6th, 4th, and 3d, in all its Positions.



The Chord of the 4th and 2d in all its Positions.

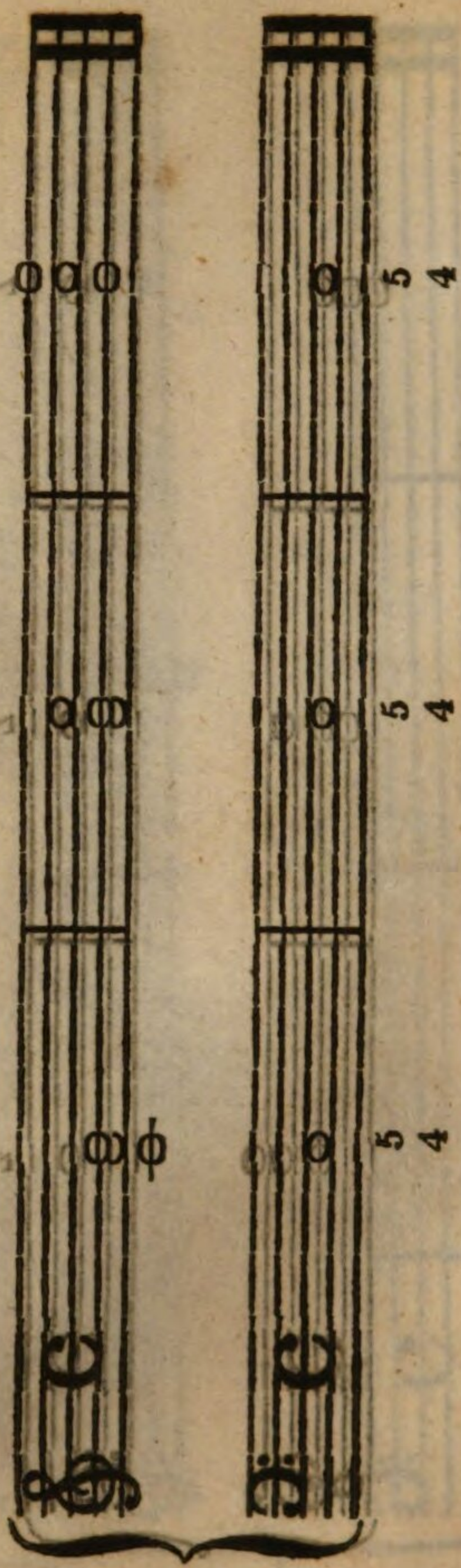


The Chord of the 7th, 4th, and 2d, in all its Positions.

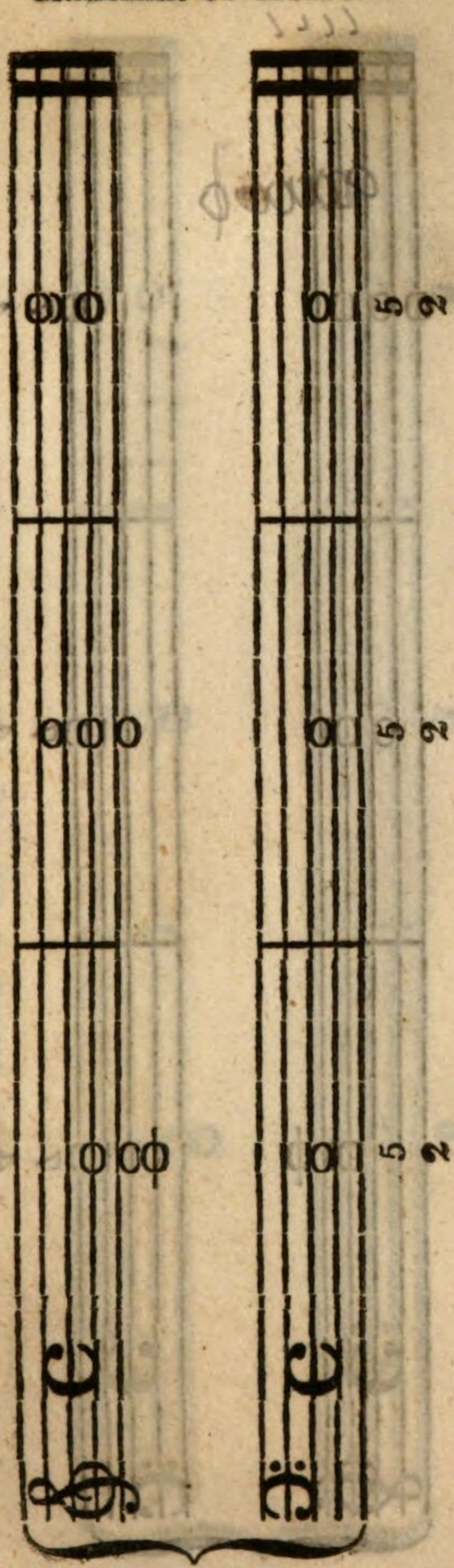


Lucca. Montalvo. Lucca. Montalvo.

The Chord of the 5th, and 4th, in all its Positions.

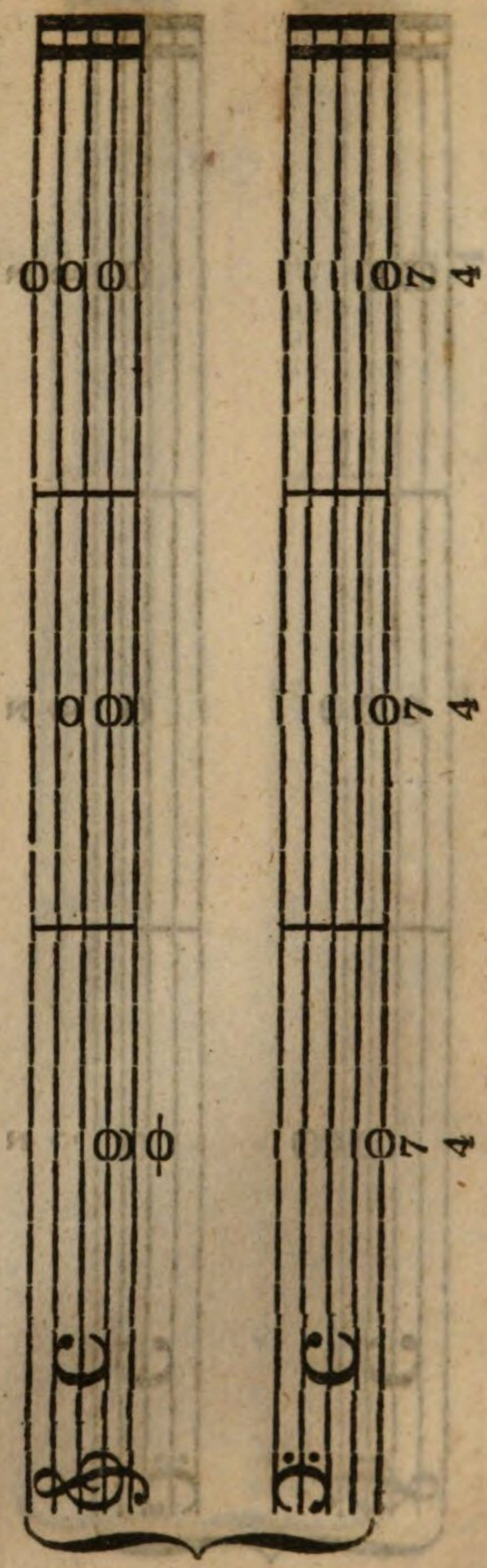


The Chord of the 2d, and 5th, in all its Positions.

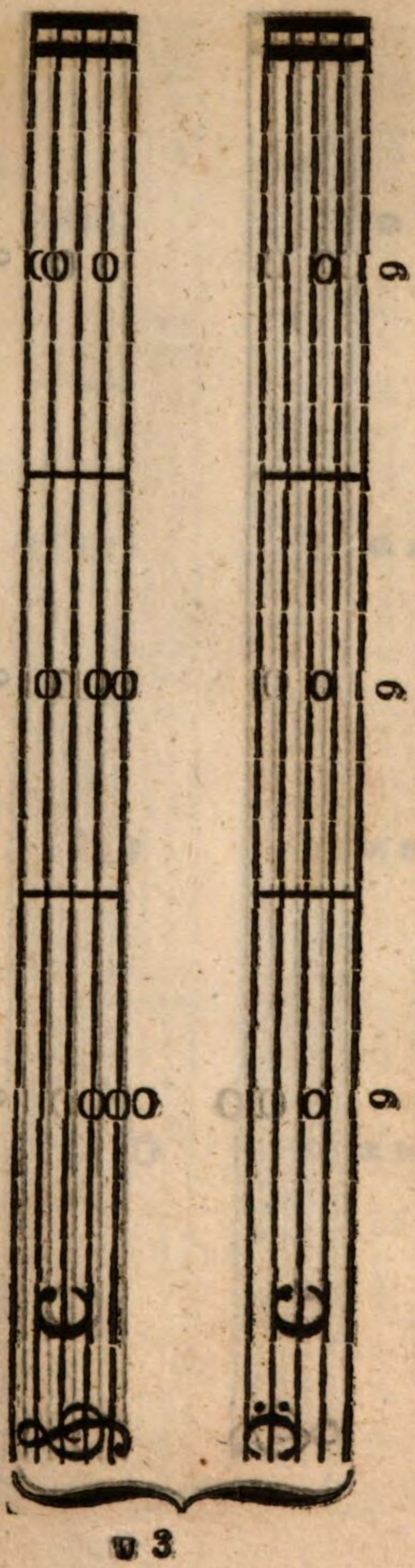


The Chord in all its Positions.

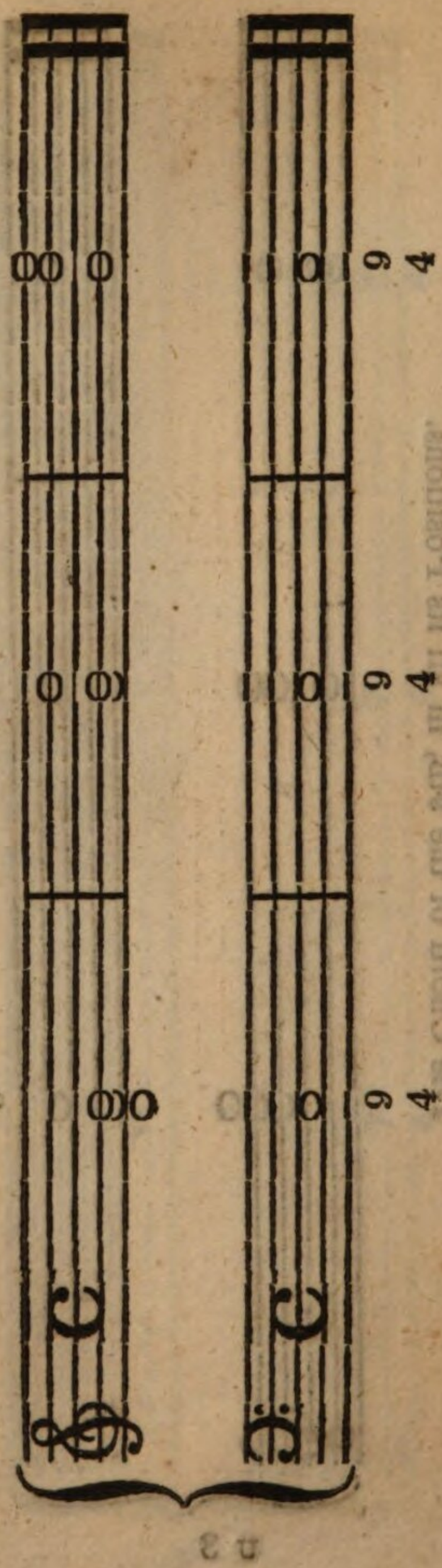
The Chord of the 7th, and 4th, in all its Positions.



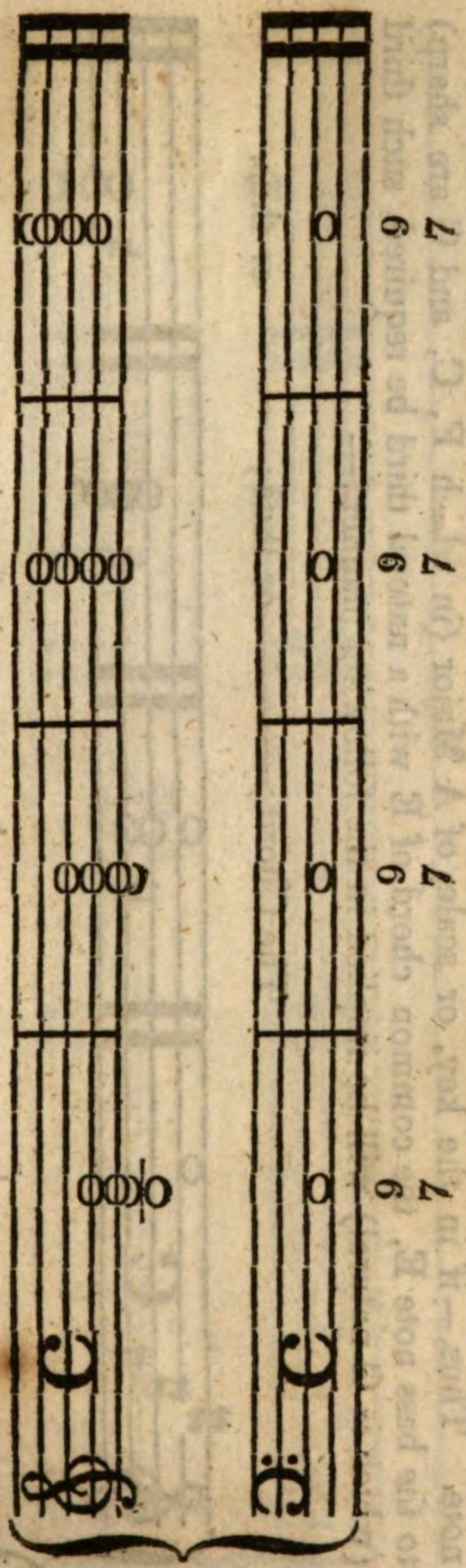
The Chord of the 9th, in all its Positions.



The Chord of the 9th, and 4th, in all its Positions.

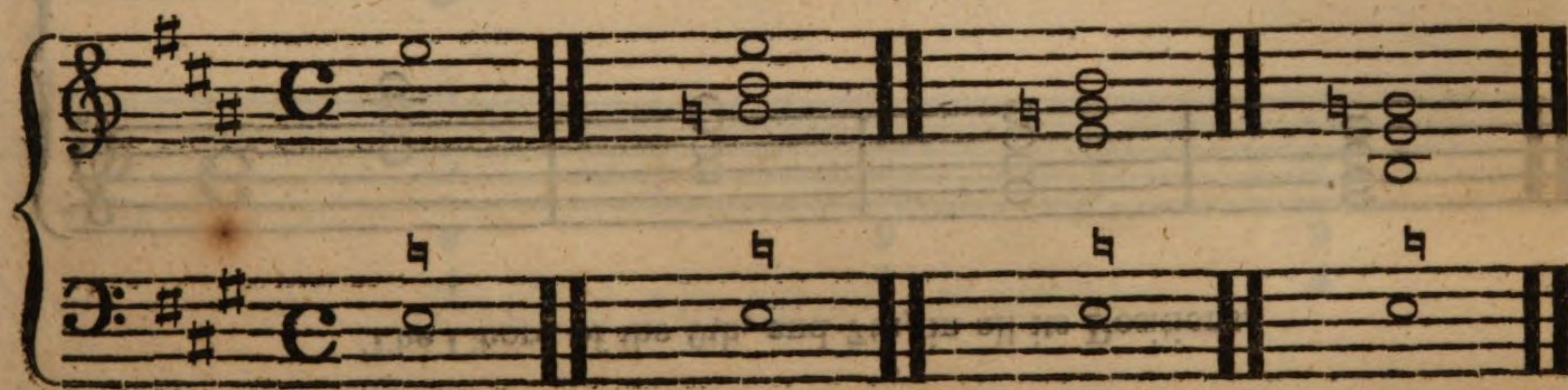


The Chord of the 9th, and 7th, in all its Positions.

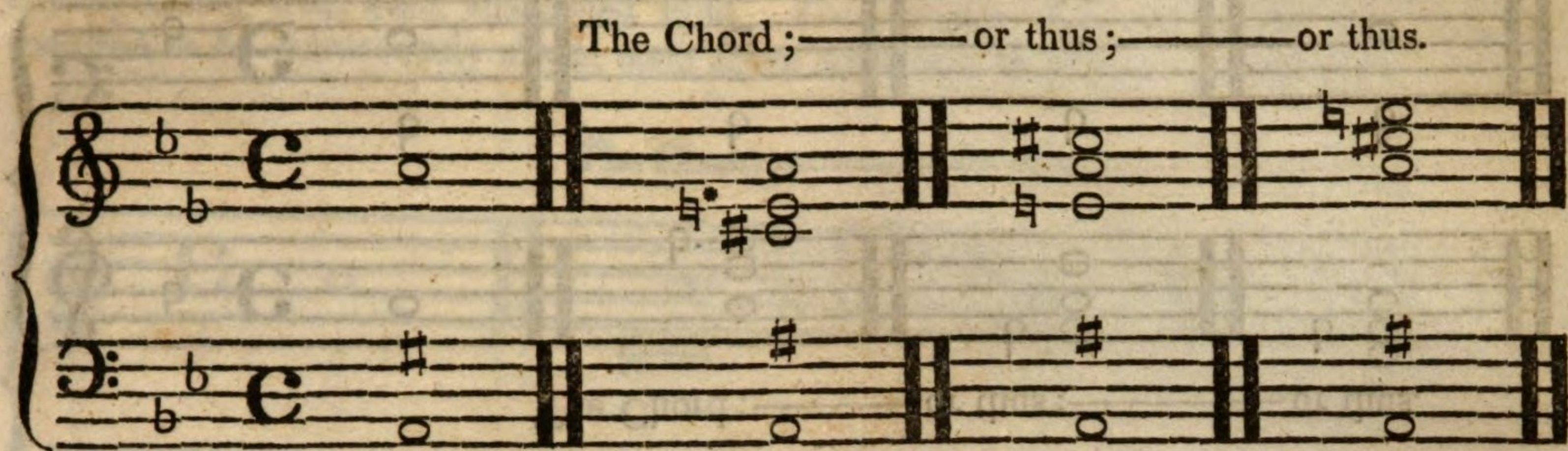


When in any chord, the *third* is to be sharp, flat, or natural, in opposition to any natural, flat, or sharp, proper to the key, or scale, in which the movement is composed, such sharp third, is always signified by a sharp, flat, or natural, placed under, or over, the bass note. Thus,—if in the key, or scale, of A Major (in which F, C, and G are sharp) to the bass note E, the common chord of E with a natural third be required, such third (which is G natural) will be implied in the following manner:—

The Chord;————or thus;————or thus.

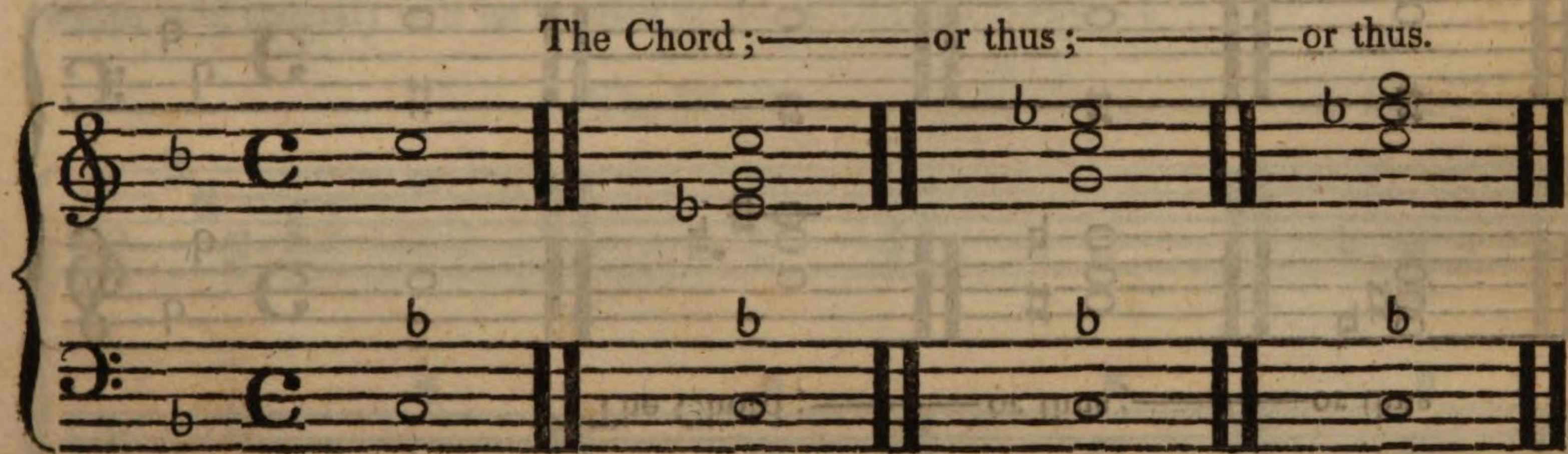


If in the key, or scale, of G Minor (in which B and E are flat) to the bass note A, the common chord of A with a sharp third be required, such third (which is C sharp) will be implied thus:—



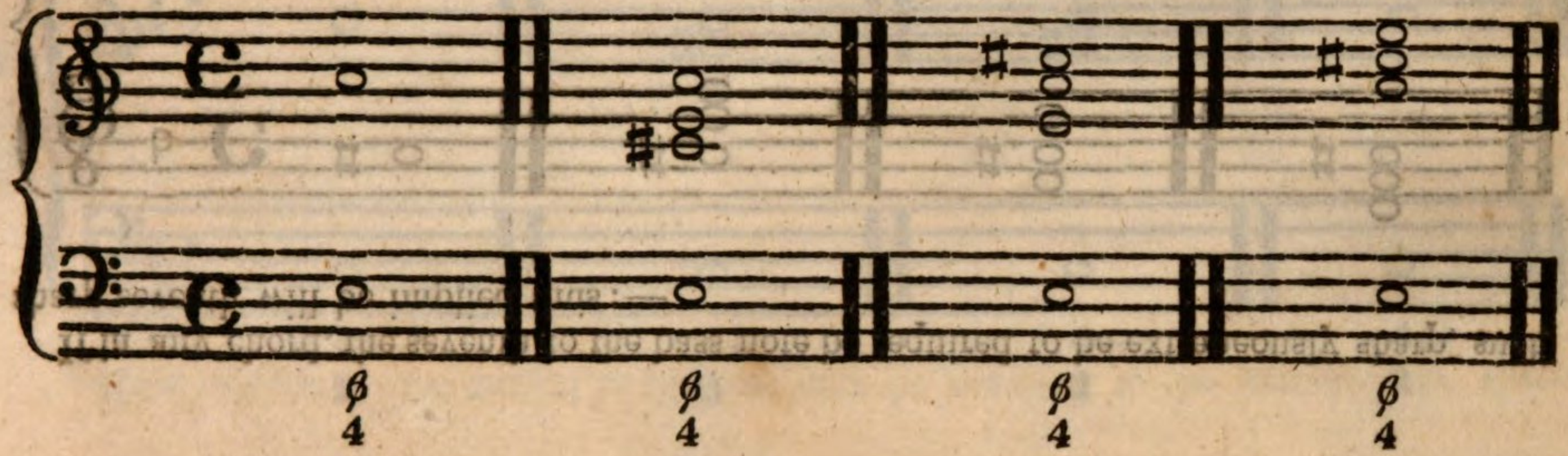
* It is important to remember, that when in any common chord the third becomes major, the fifth is also major; and that it is on account of the universality of this rule, that, in such cases, the major fifth is never indicated by the *sign*. E natural, the major fifth in the present instance, is not, accordingly, individually announced by the thorough bass character; but left to be understood.

If, in the key, or scale, of F Major (in which all the sounds are naturals, except that of B) to the bass note C, the common chord of C with a flat third be required, that third (which is E) will be designated thus:—

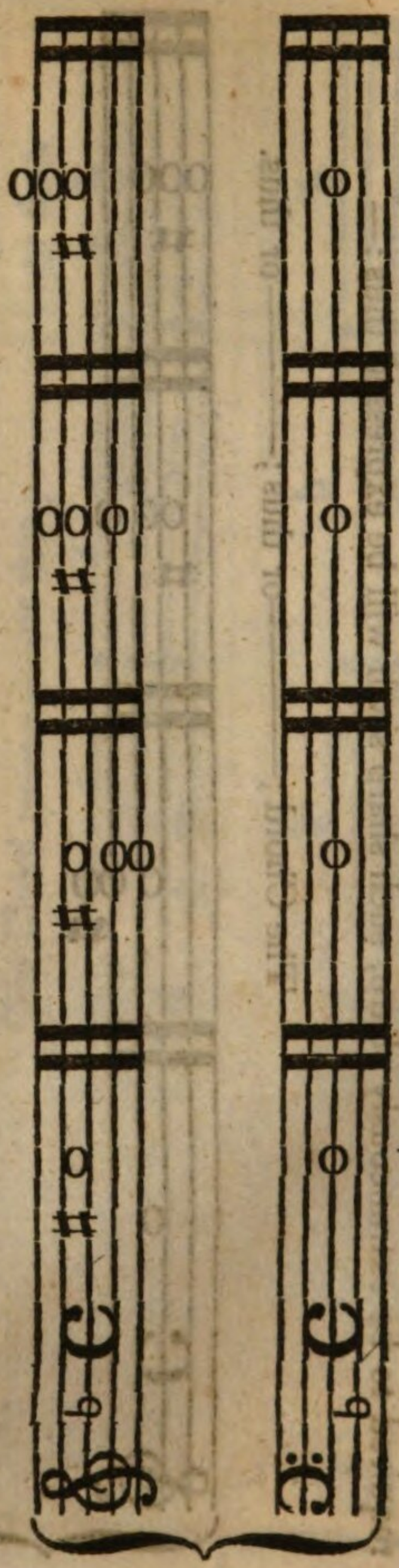


When any other note of a chord than the third of the bass note, is required to be sharp, in opposition to the naturals proper to the key, or scale in which the movement is composed, such sharp is signified by a right line drawn through that figure of the *sign* corresponding with such sharpened note. For instance, if in any chord, the sixth be required to be extraneously sharp, such sharp sixth will be expressed thus:—

The Chord;————or thus;————or thus.

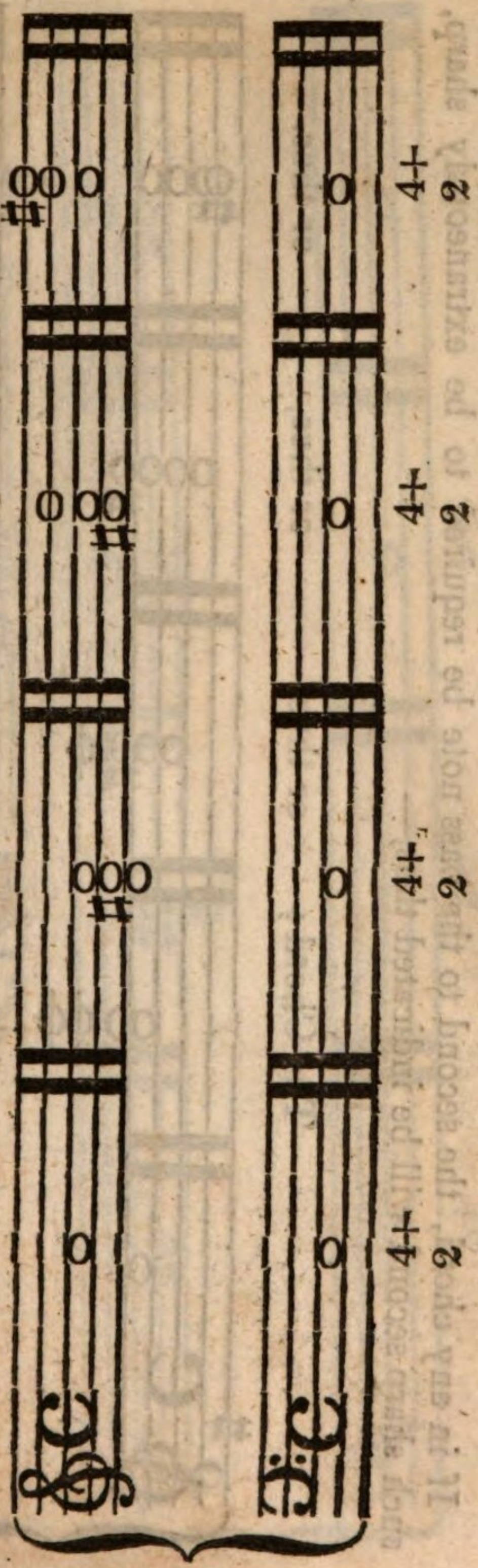


If in any chord, the seventh to the bass note be required to be extraneously sharp, such sharp seventh will be implied thus:—



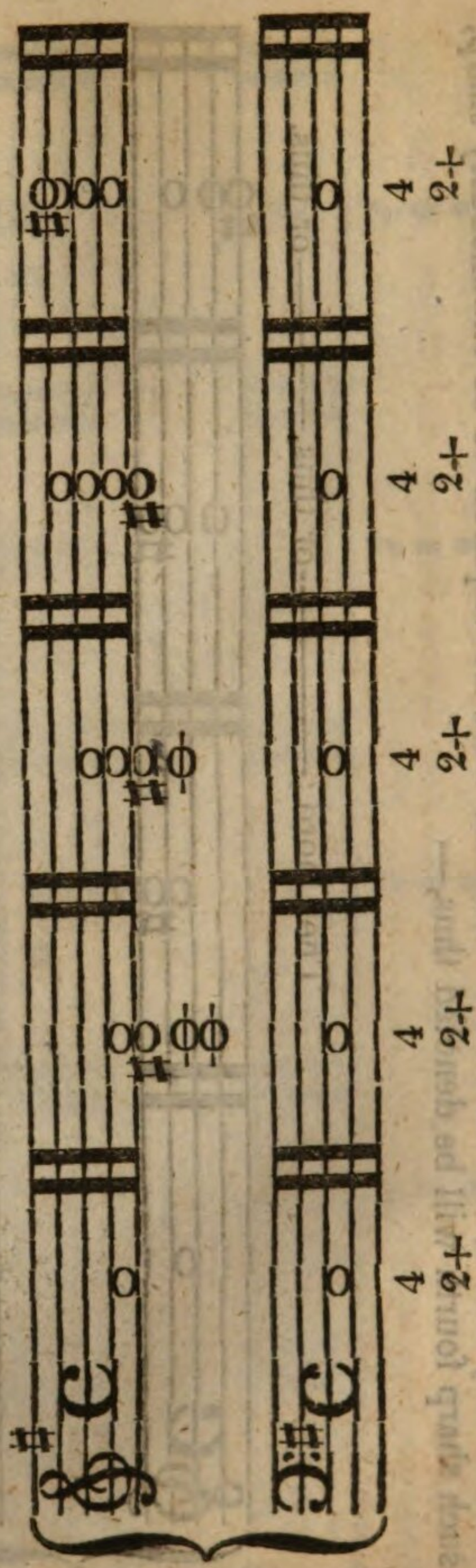
If in any chord, the fourth to the bass note be required to be extraneously sharp, such sharp fourth will be denoted thus,—

The Chord;——or thus,——or thus.



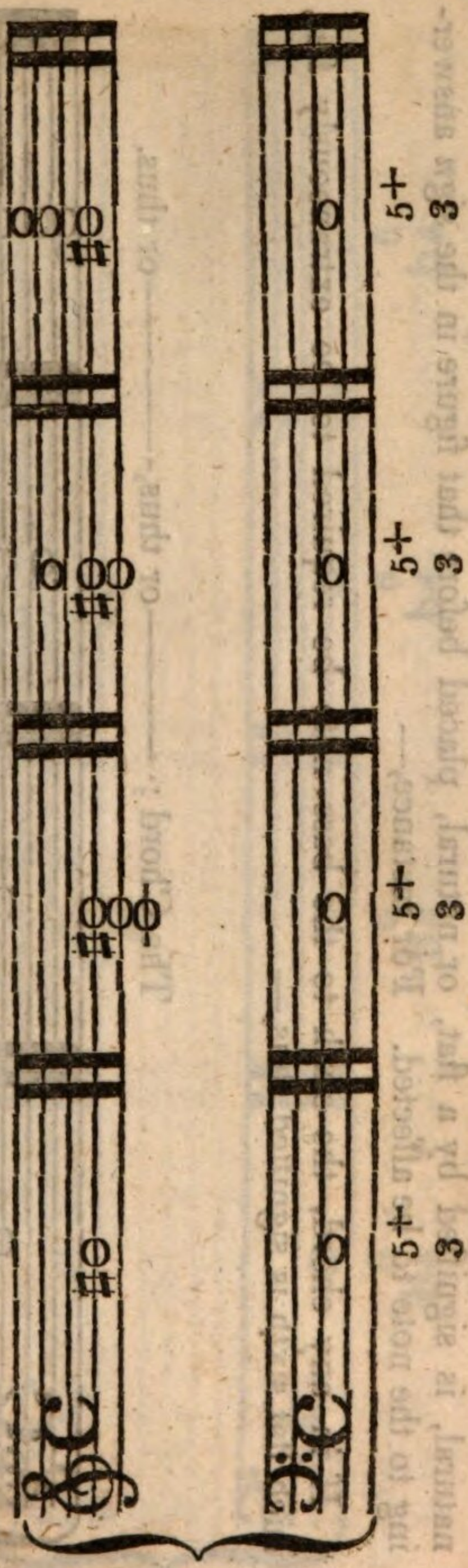
If in any chord, the second to the bass note be required to be extraneously sharp, such sharp second will be indicated thus,—

The Chord;——or thus,——or thus,——or thus.



If in any chord, the fifth to the bass note be required to be extraneously sharp, such sharp fifth is implied thus,—

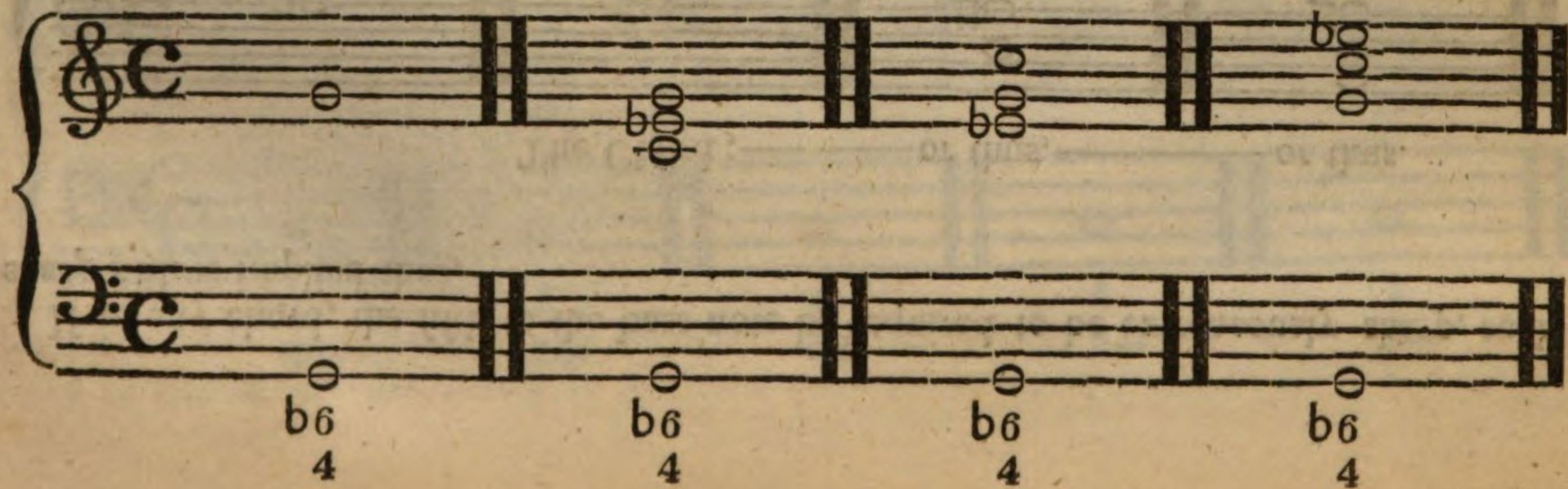
The Chord;——or thus,——or thus.



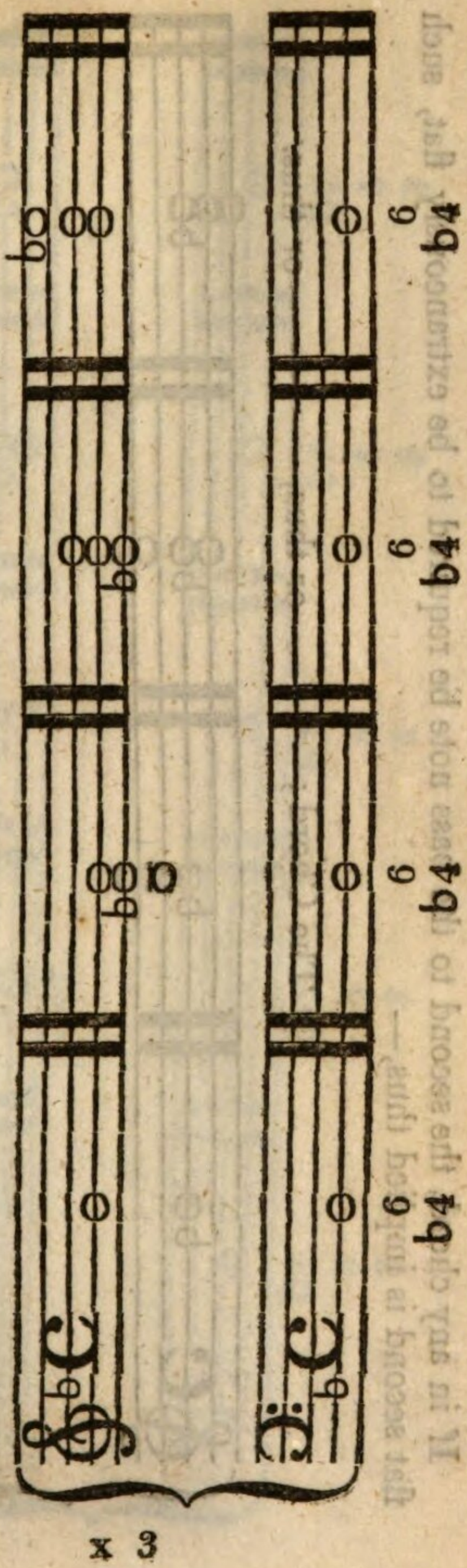
When a note in any chord is required to be flat, or natural, in opposition to the naturals, or sharps, proper to the key in which the movement is composed, such flat, or natural, is signified by a flat, or natural, placed before that figure in the *sign* answering to the note to be affected. For instance,—

If in any chord, the sixth to the bass note be required to be extraneously flat, such flat sixth is signified thus,—

The Chord ;———or thus,———or thus.



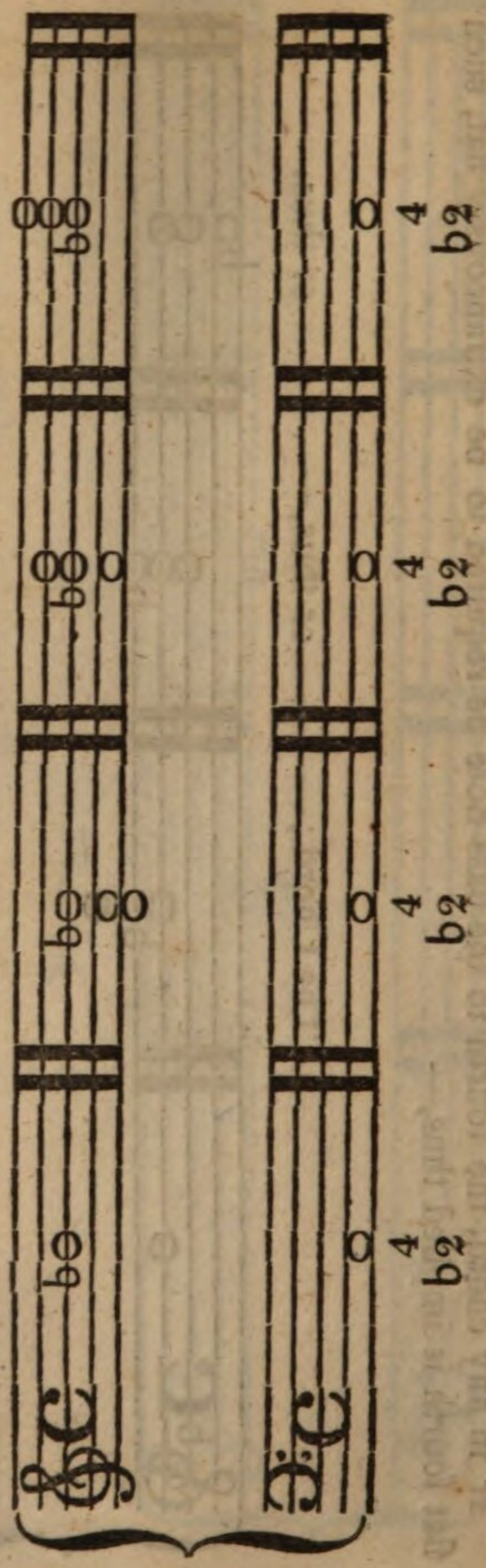
If in any chord, the fourth to the bass note be required to be extraneously flat, such flat fourth is implied thus,—



The Chord;—or thus,—or thus.

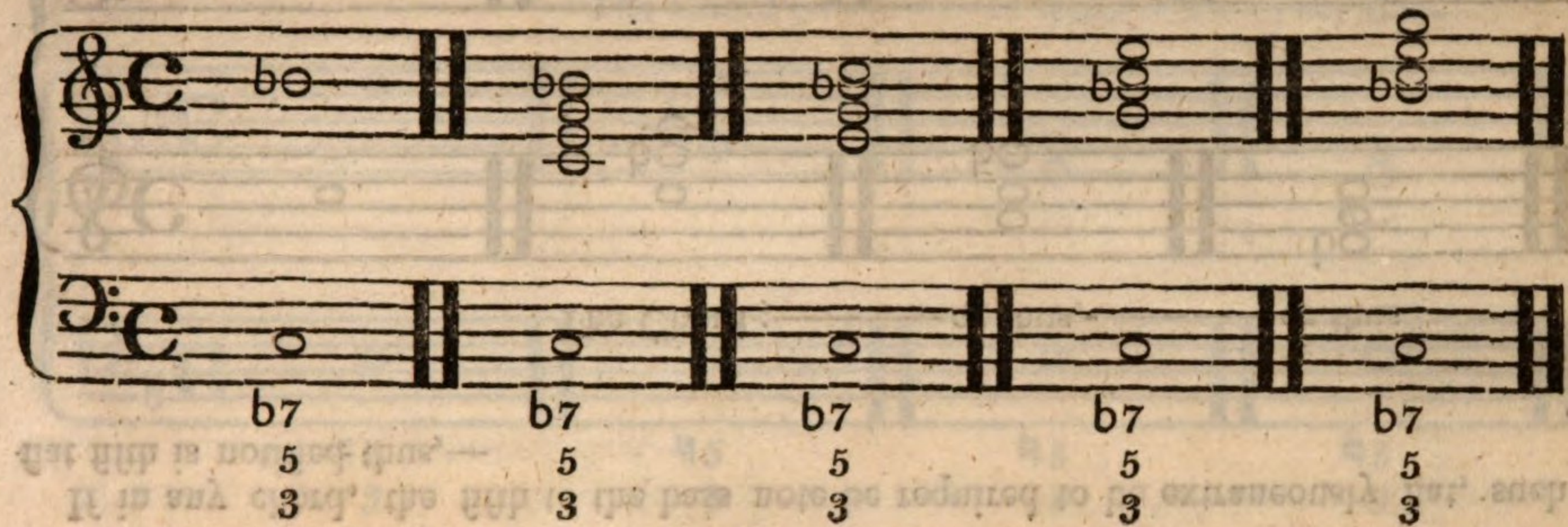
If in any chord, the second to the bass note be required to be extraneously flat, such flat second is implied thus,—

The Chord;——or thus,——or thus.



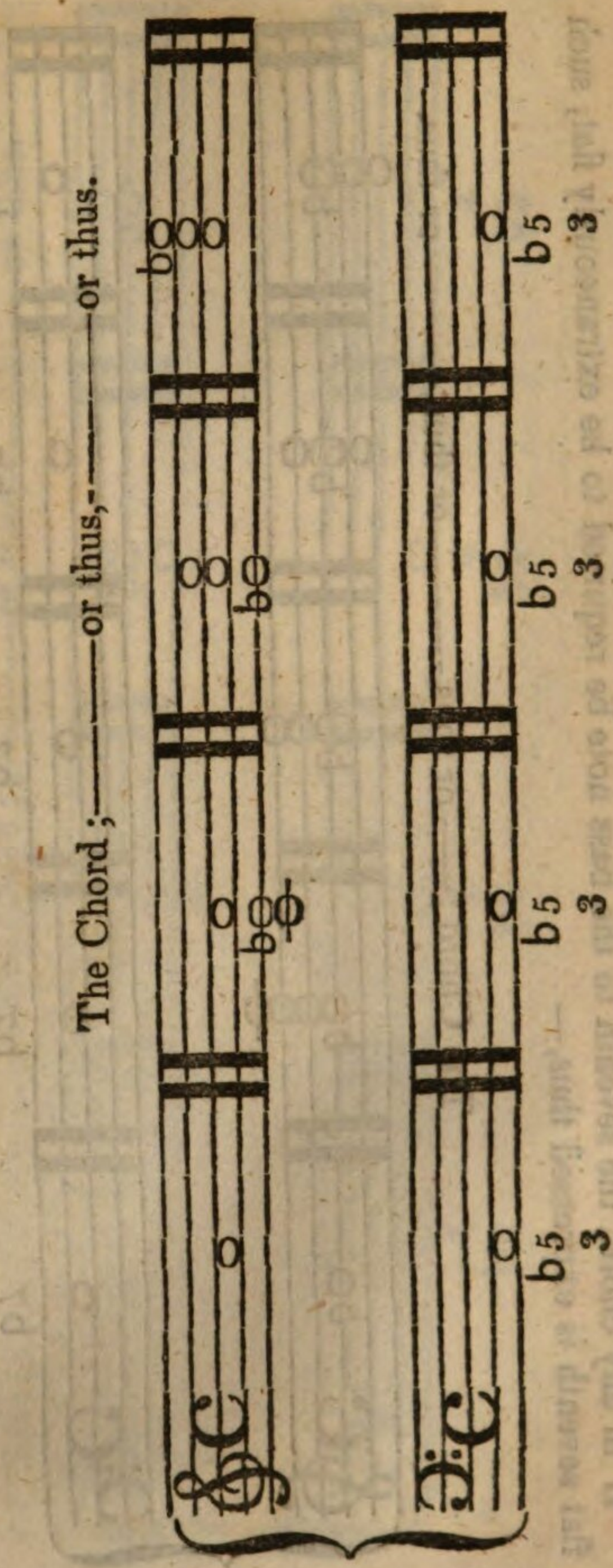
If in any chord, the seventh to the bass note be required to be extraneously flat, such flat seventh is expressed thus,—

The Chord ;——or thus,-———or thus,-———or thus.



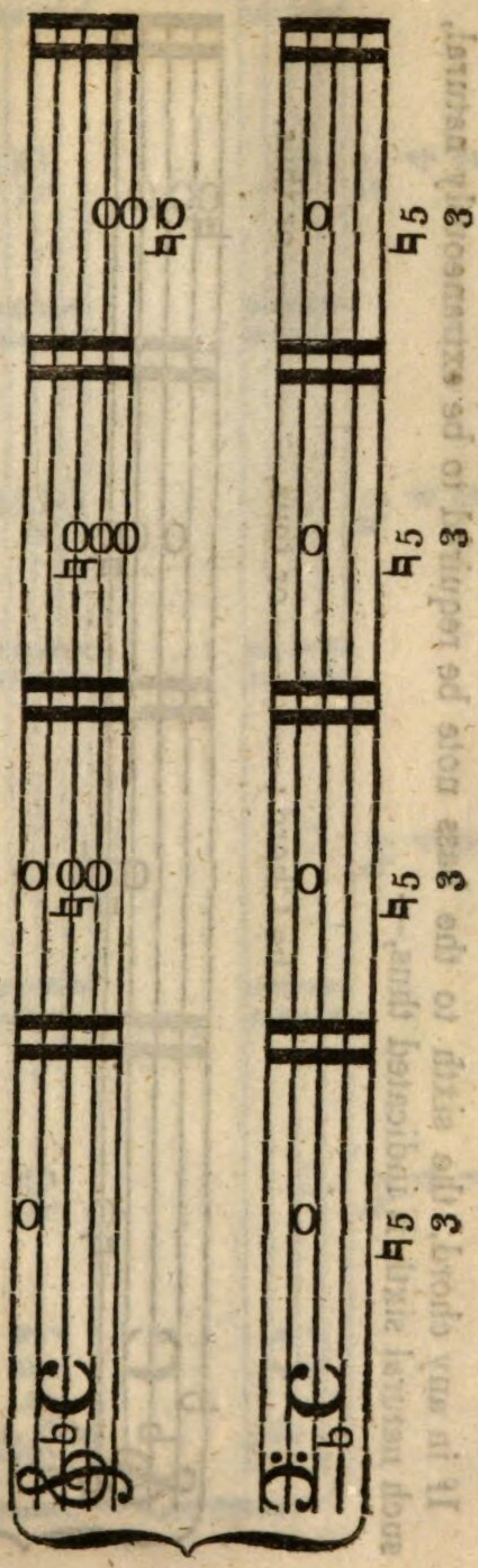
If in any chord, the fifth to the bass note be required to be extraneously flat, such flat fifth is notified thus,—

The Chord;——or thus,——or thus.

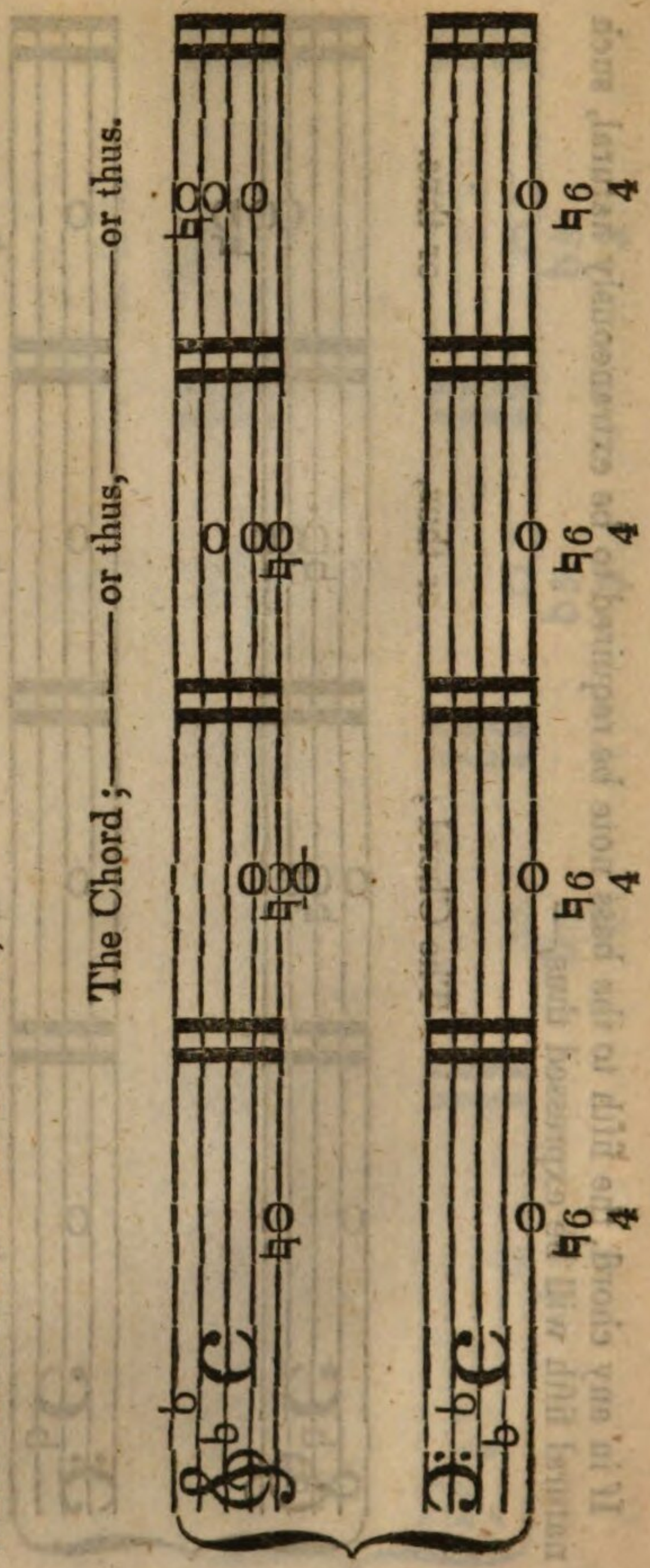


If in any chord, the fifth to the bass note be required to be extraneously natural, such natural fifth will be expressed thus,—

The Chord;——or thus,——or thus.——

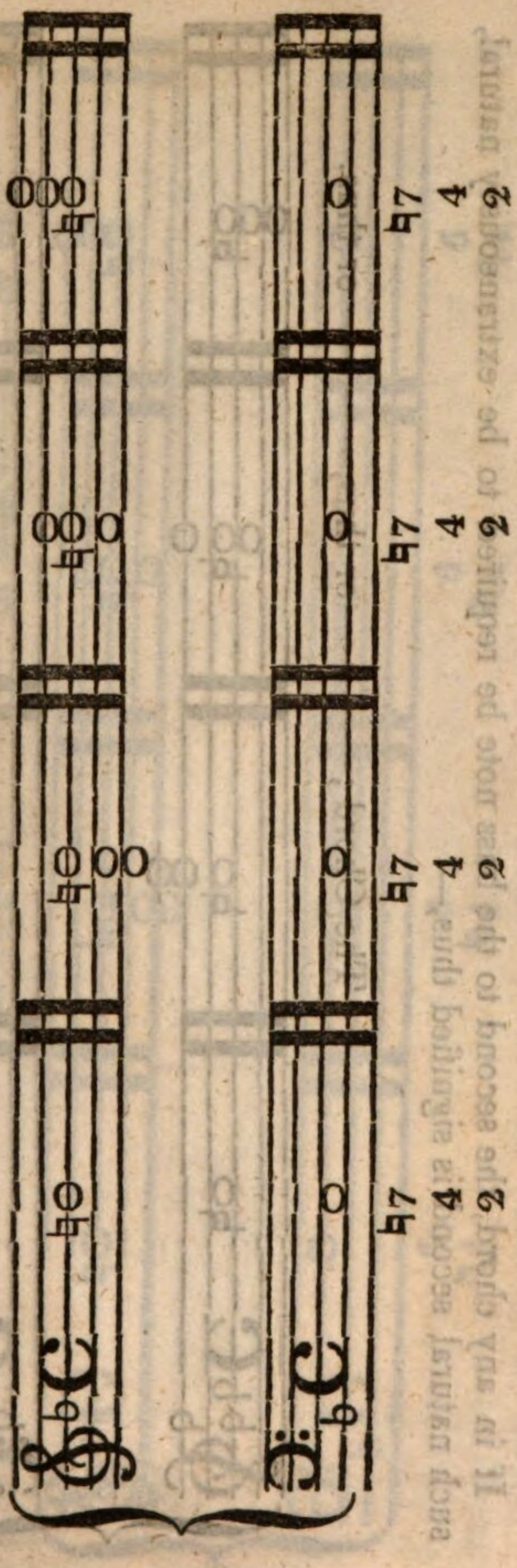


If in any chord, the sixth to the bass note be required to be extraneously natural, such natural sixth is indicated thus,—

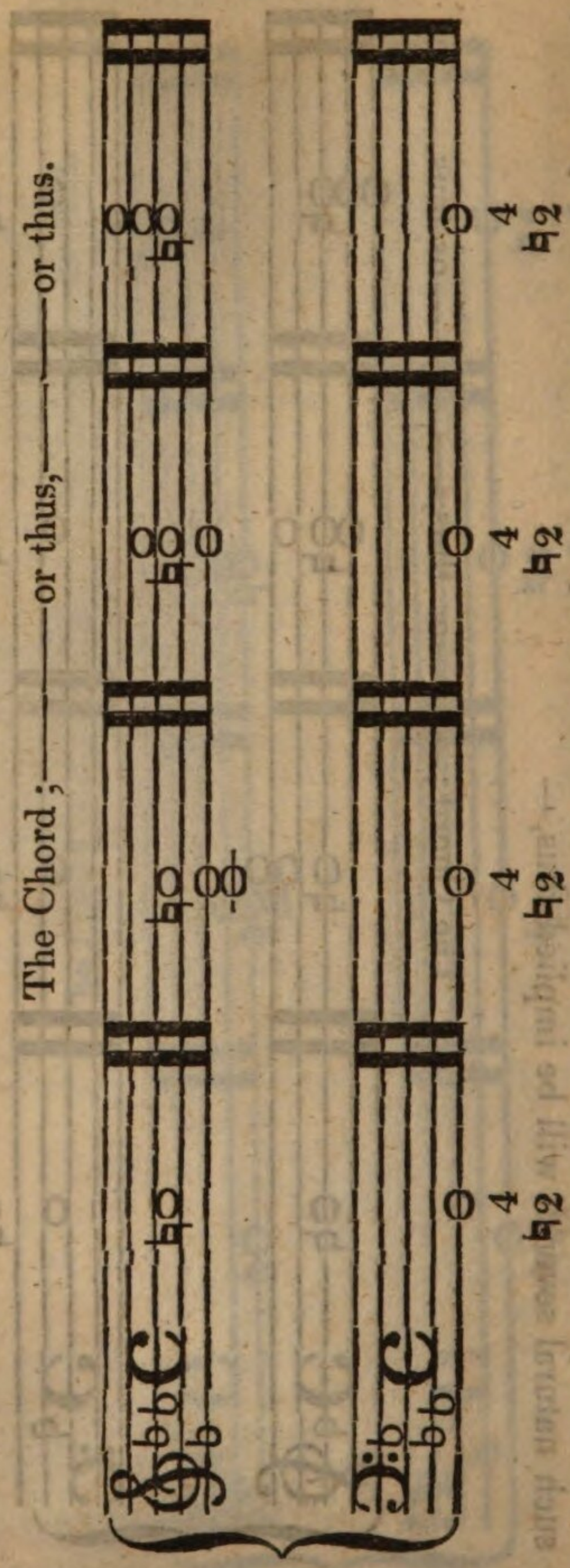


If in any chord, the seventh to the bass note be required to be extraneously natural, such natural seventh will be implied thus,—

The Chord;——or thus,——or thus.

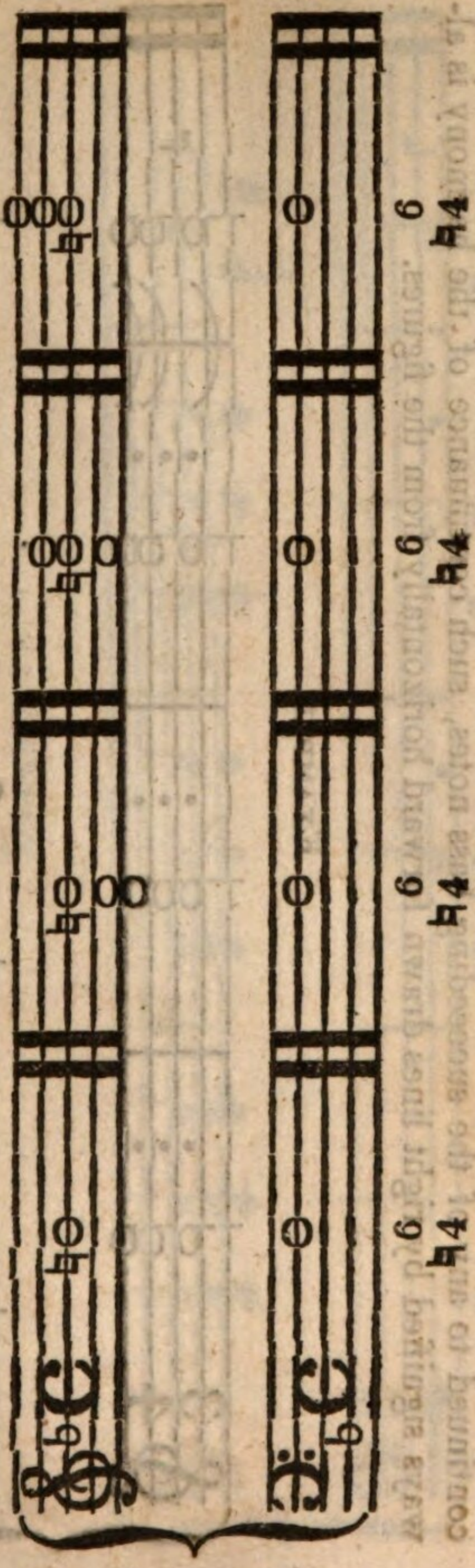


If in any chord, the second to the bass note be required to be extraneously natural, such natural second is signified thus,—



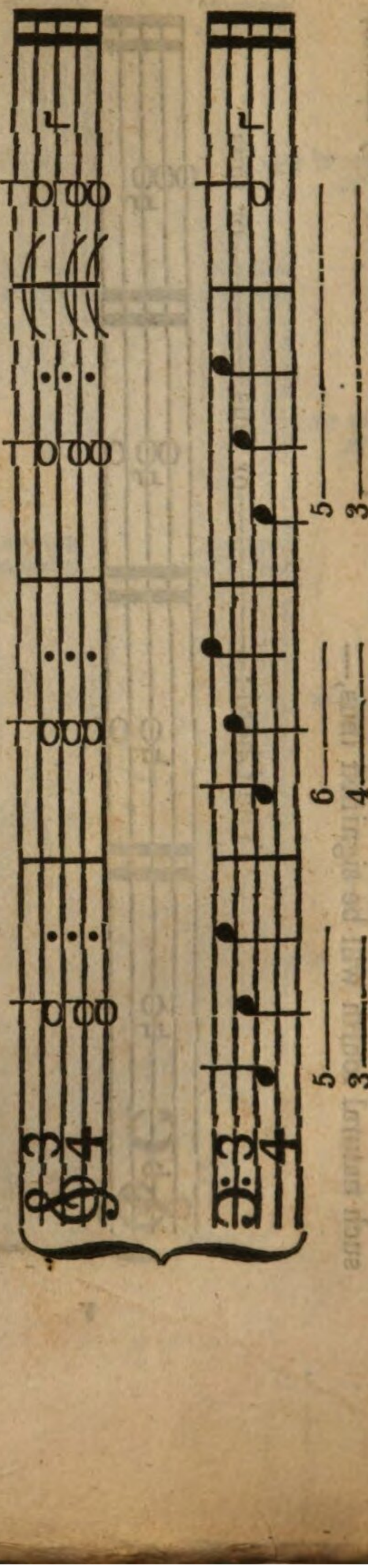
If, in any chord, the fourth to the bass note be required to be extraneously natural, such natural fourth will be signified thus,—

The Chord;——or thus,——or thus.



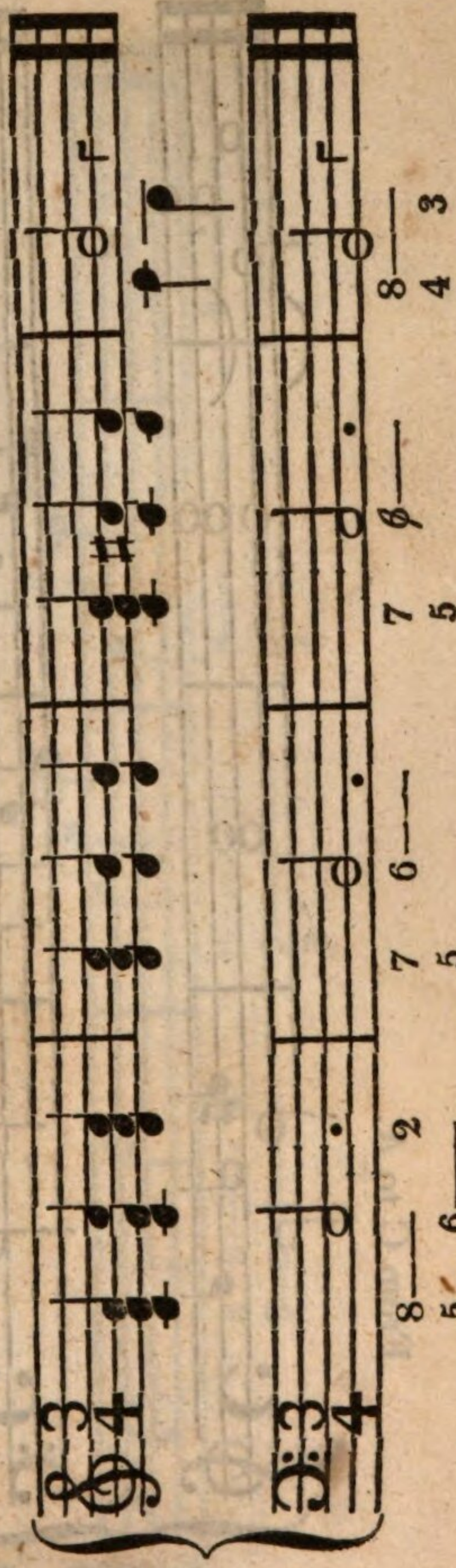
When the harmony signified by any figures placed under or over a bass note, is to be continued to any of the succeeding bass notes, such continuance of the harmony is always signified by right lines drawn forward horizontally from the figures.

EXAMPLE.



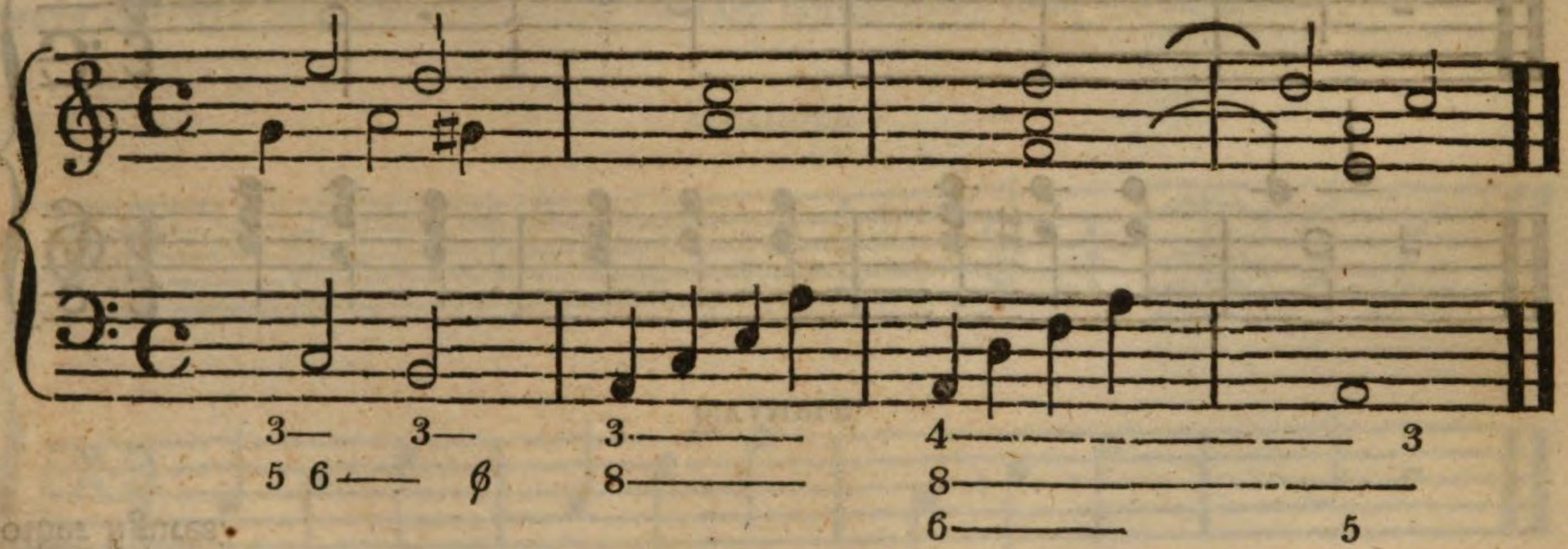
When only some portion of the harmony is retained, such retention is indicated by right lines drawn forward horizontally from those figures which refer to that portion; while the changes in the other portions of the harmony are expressed by changes of other figures.

EXAMPLE.

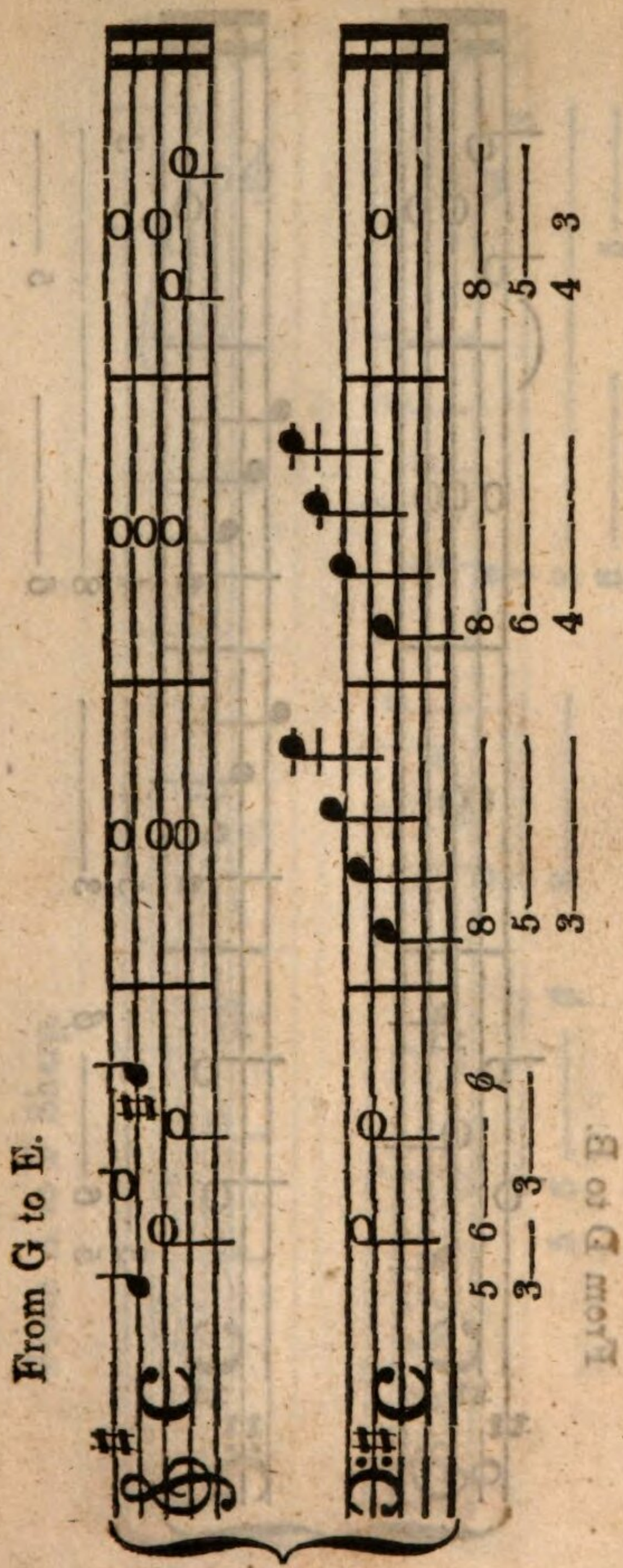


Modulations from the several Major keys to their relative Minors*; including examples of both the two last rules.

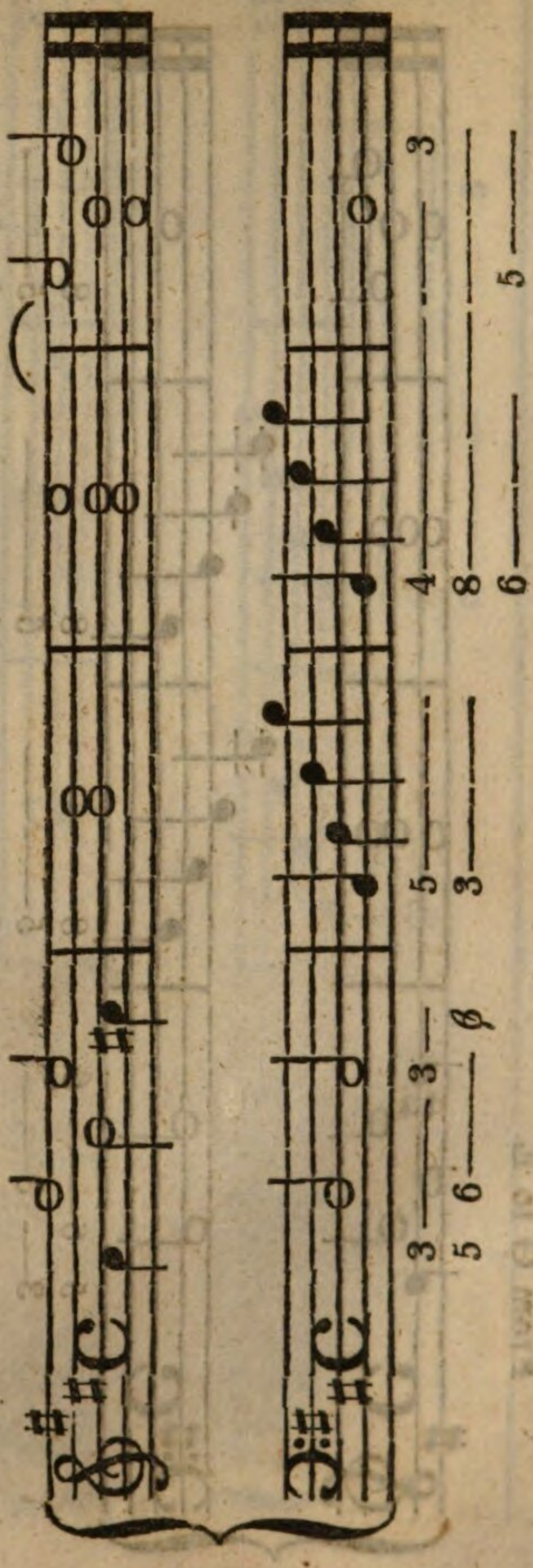
From C to A.



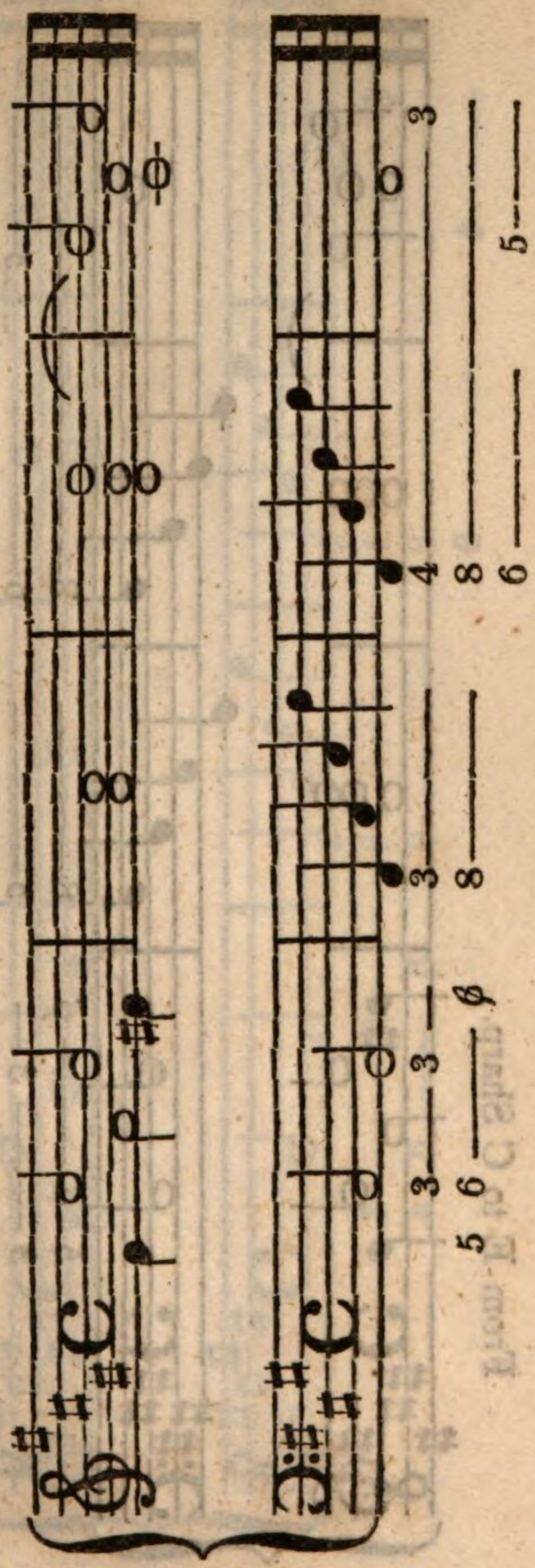
* Since that relation between Major and Minor keys derived from the same identical intervals, is not the only affinity between one key and another, though other affinities are less close (of which more hereafter) I should propose that, by way of distinction, related Majors and Minors should be called *Immediate Relatives.*


From G to E.
From D to B'

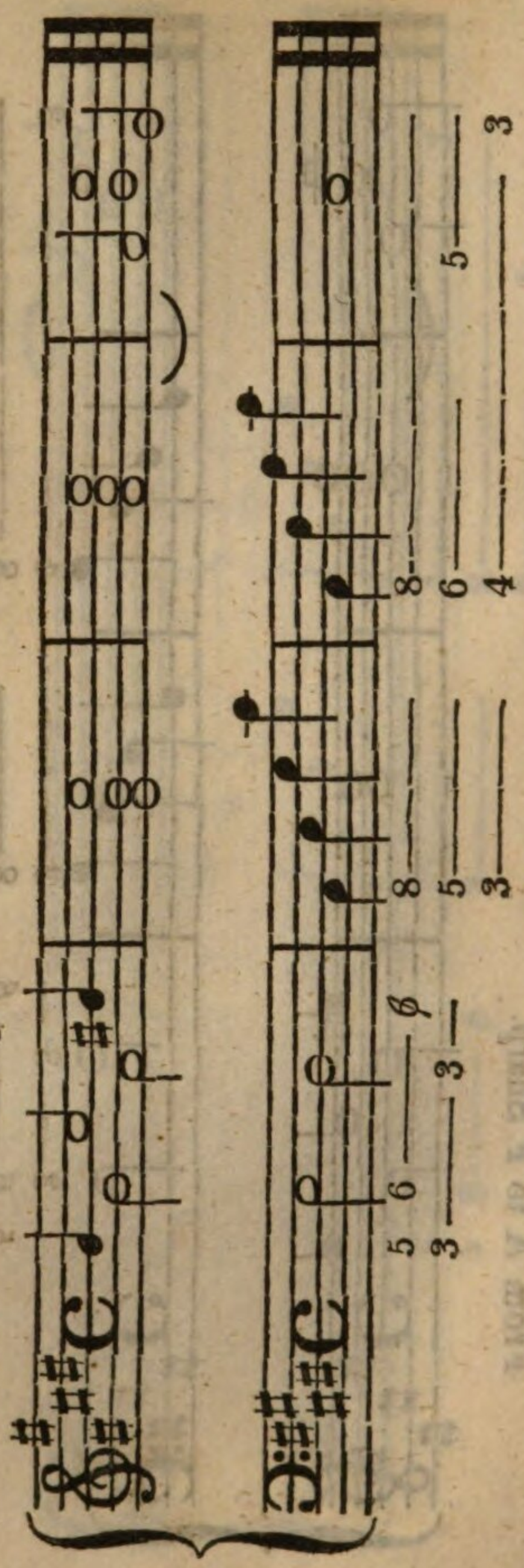
From D to B.



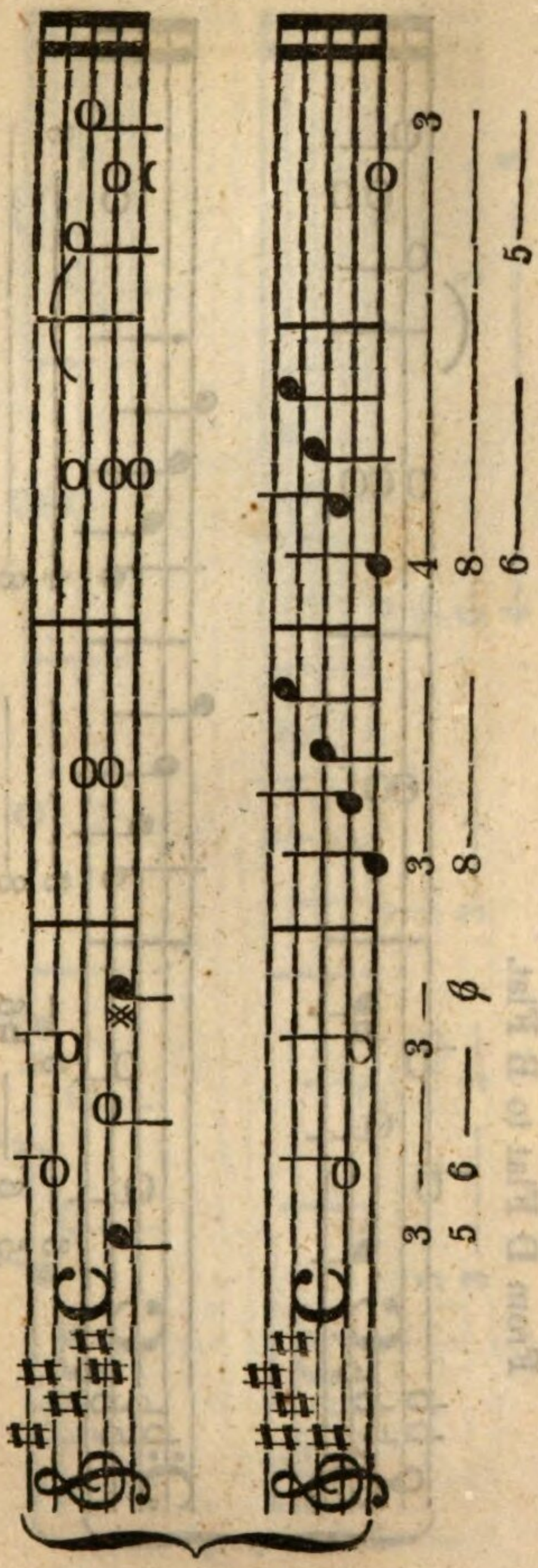
From A to F Sharp.



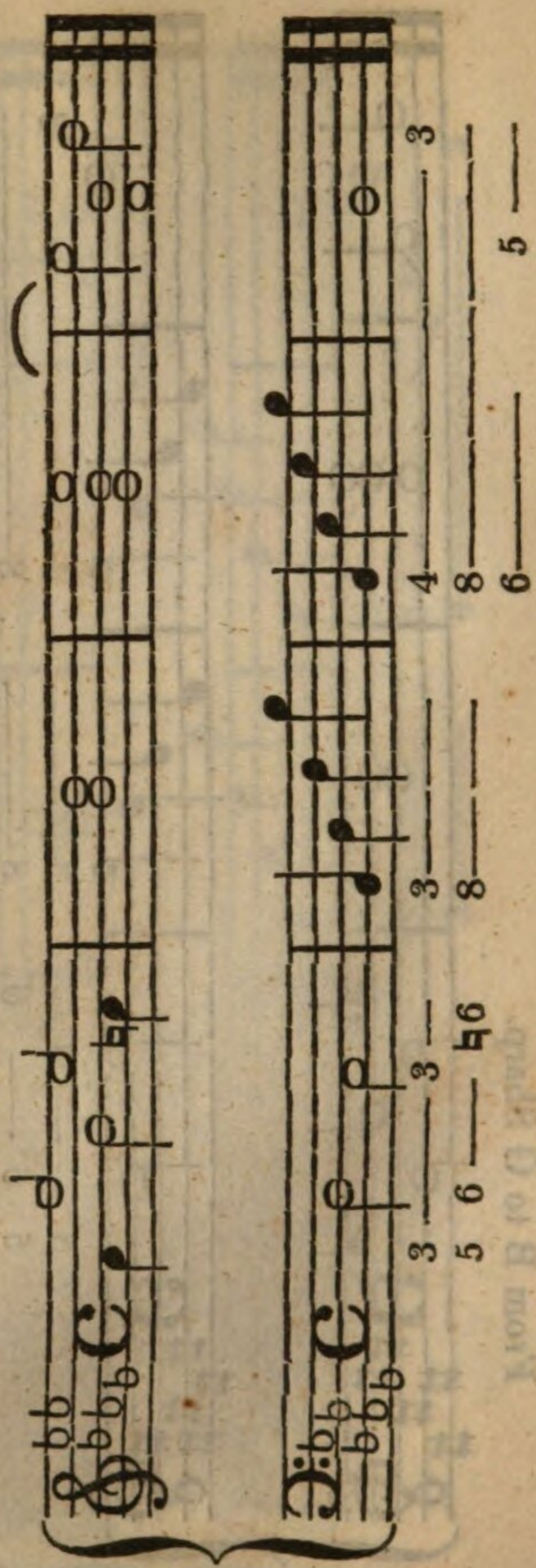
From E to C Sharp.



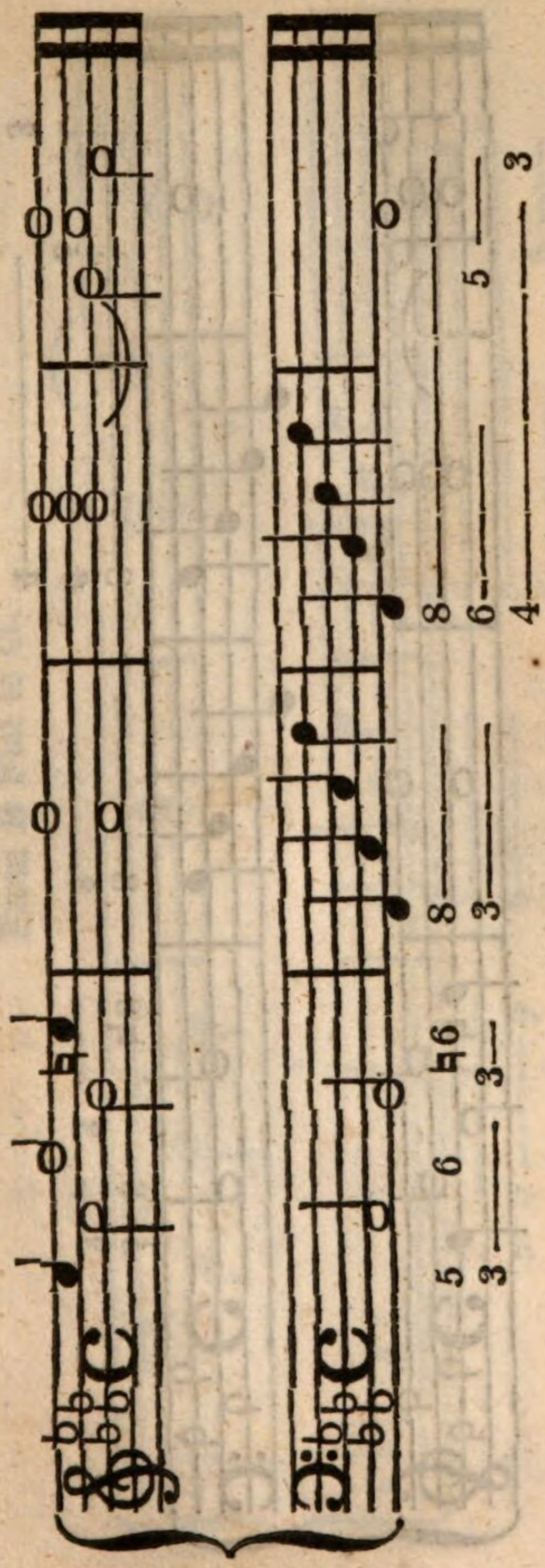
From B to G Sharp.



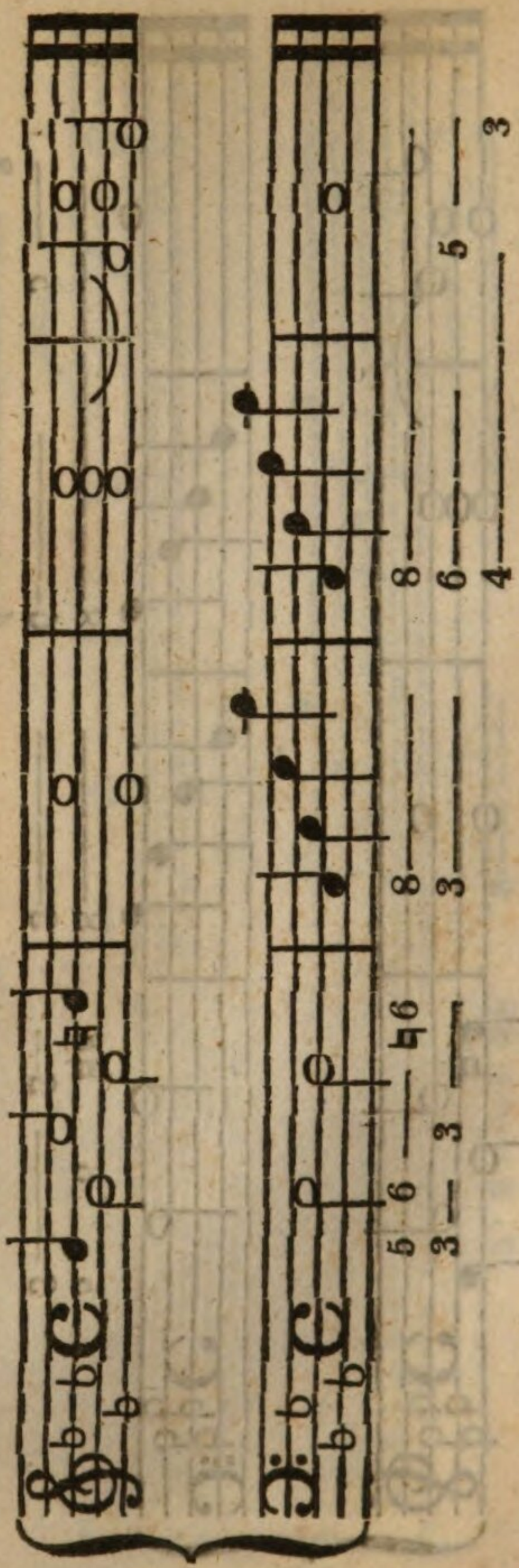
From D Flat to B Flat.



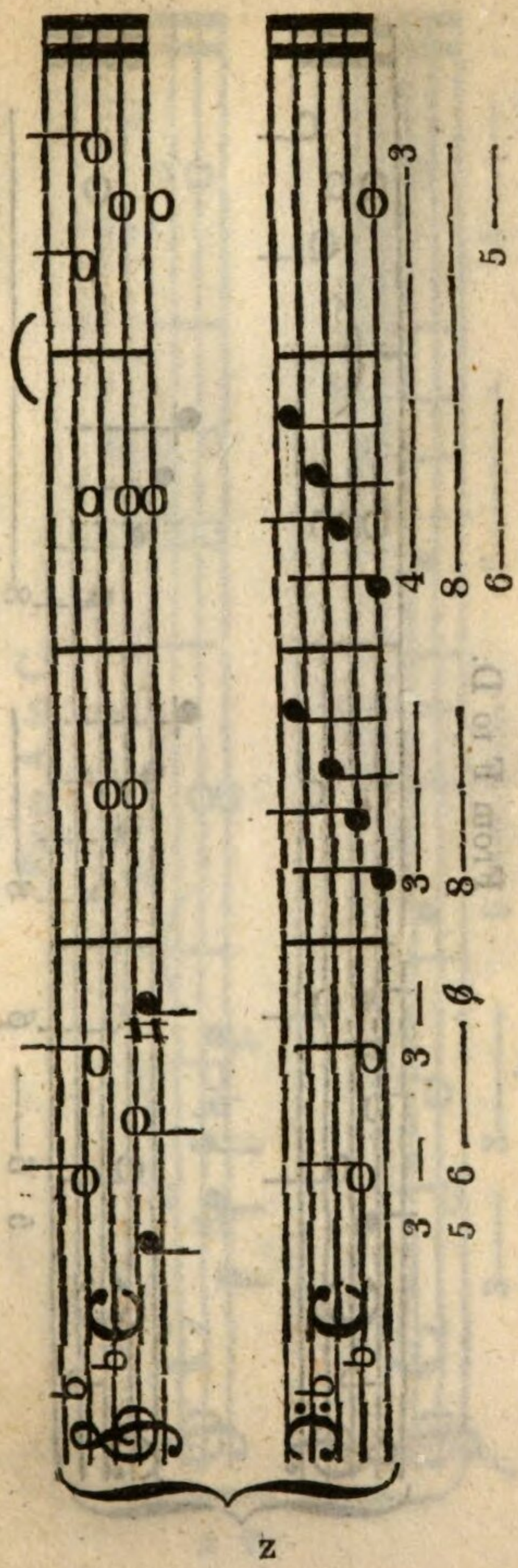
From A Flat to F.



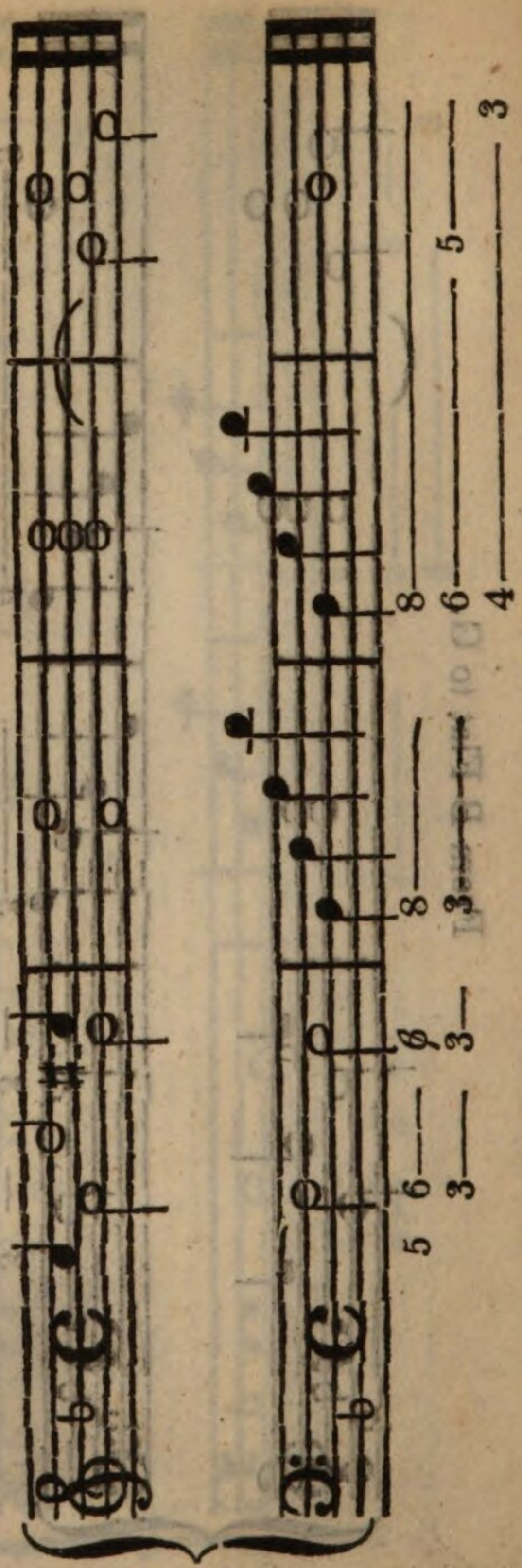
From E Flat to C.



From B Flat to G.

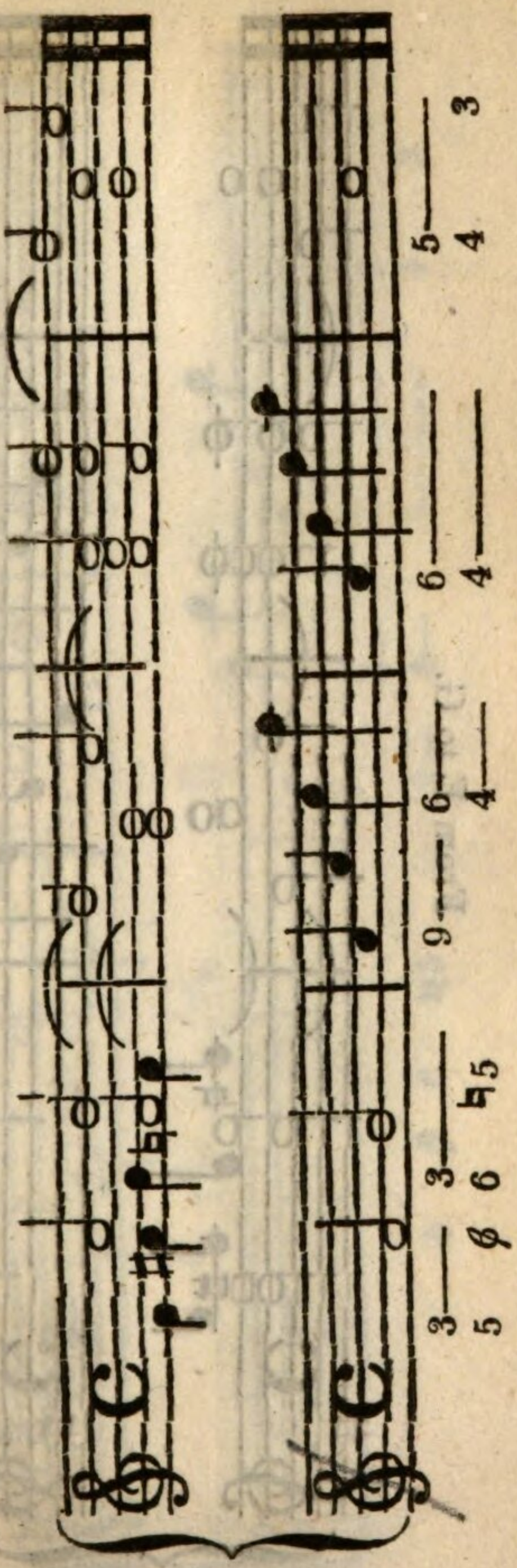


From F to D.

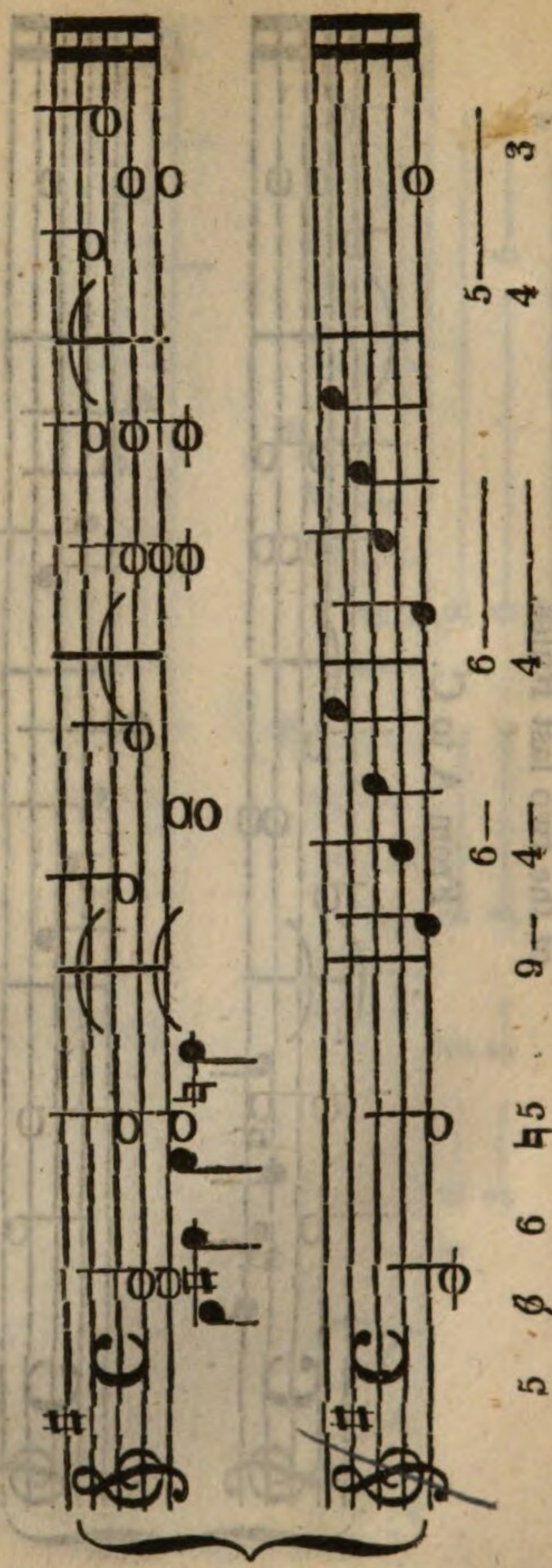


Modulations from the several Minor Keys to their relative Majors; including Examples of the two last Rules.

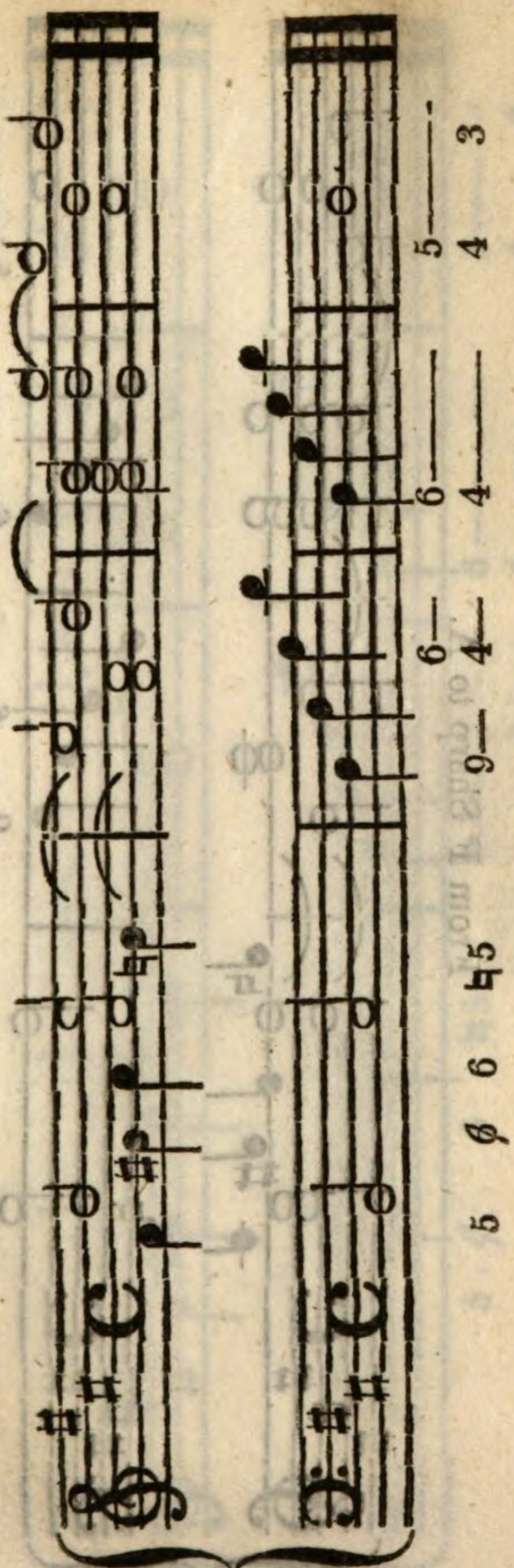
From A to C.



From E to G.

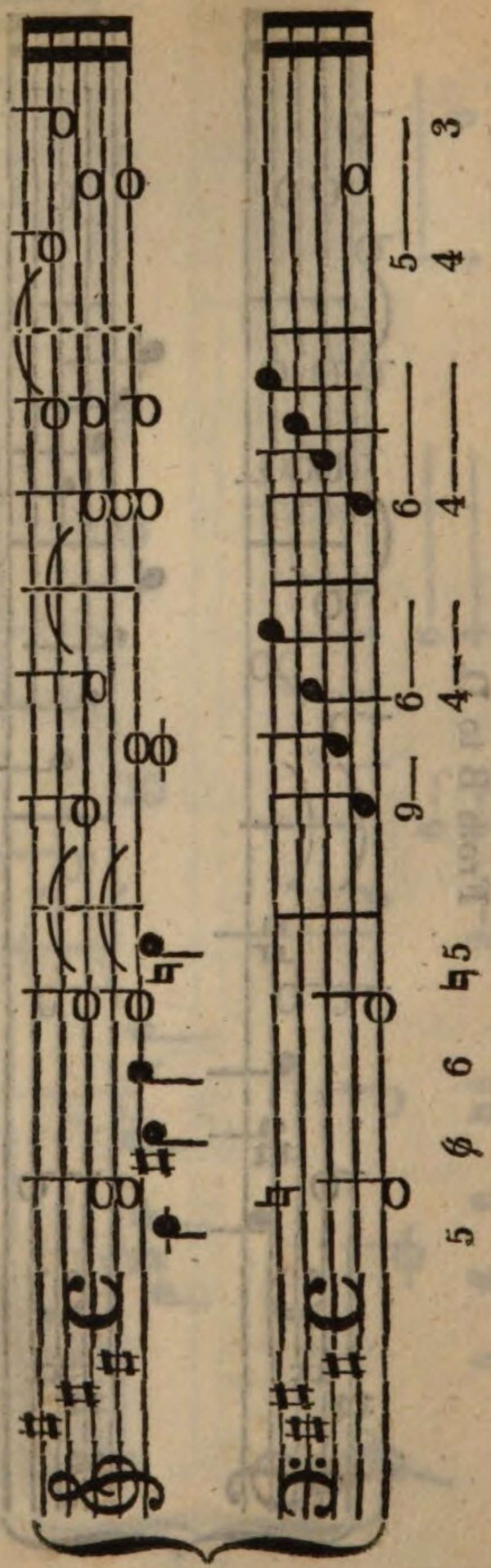


From B to D.

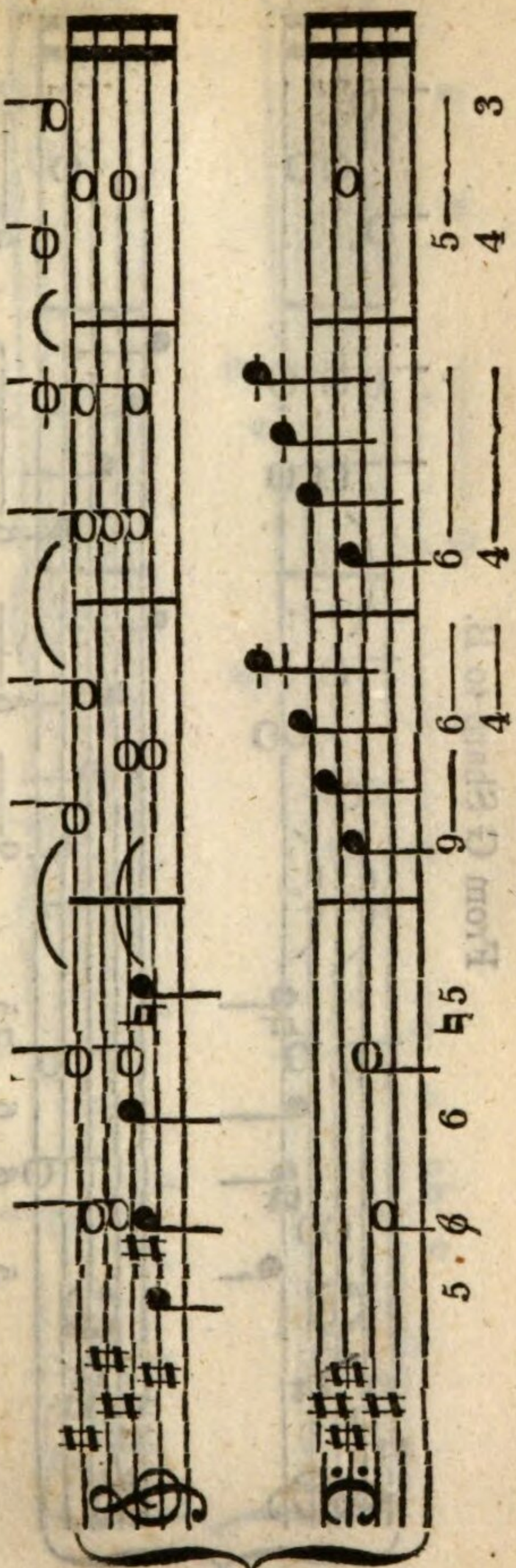


z 3

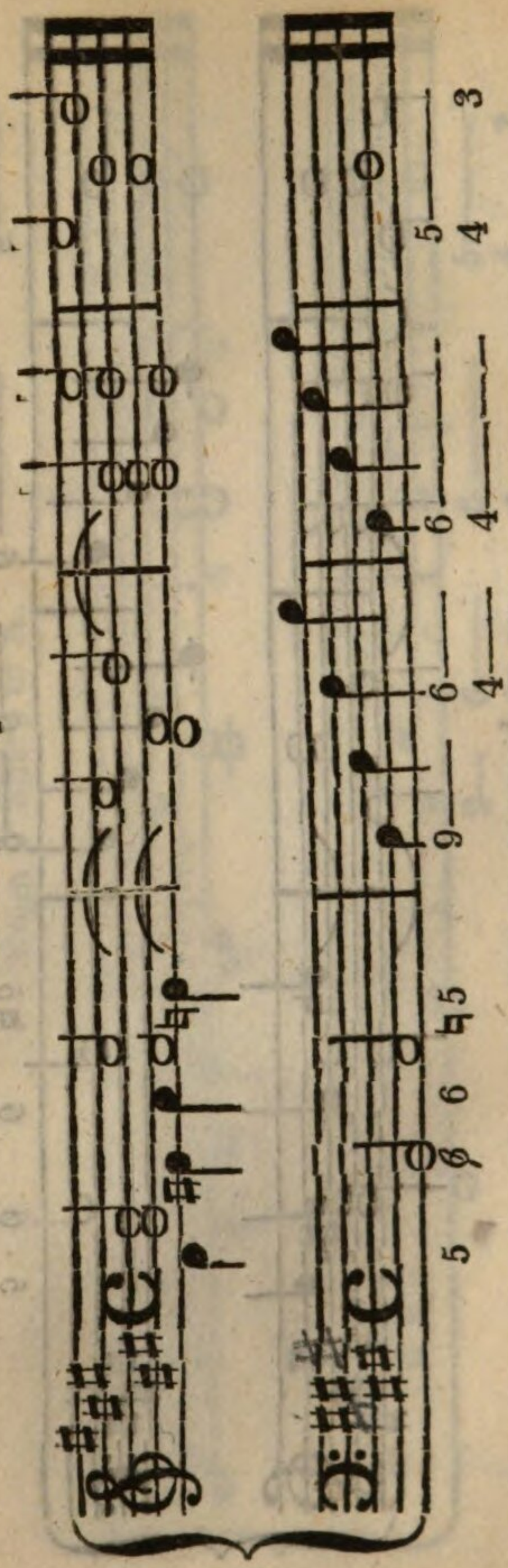
From F Sharp to A.



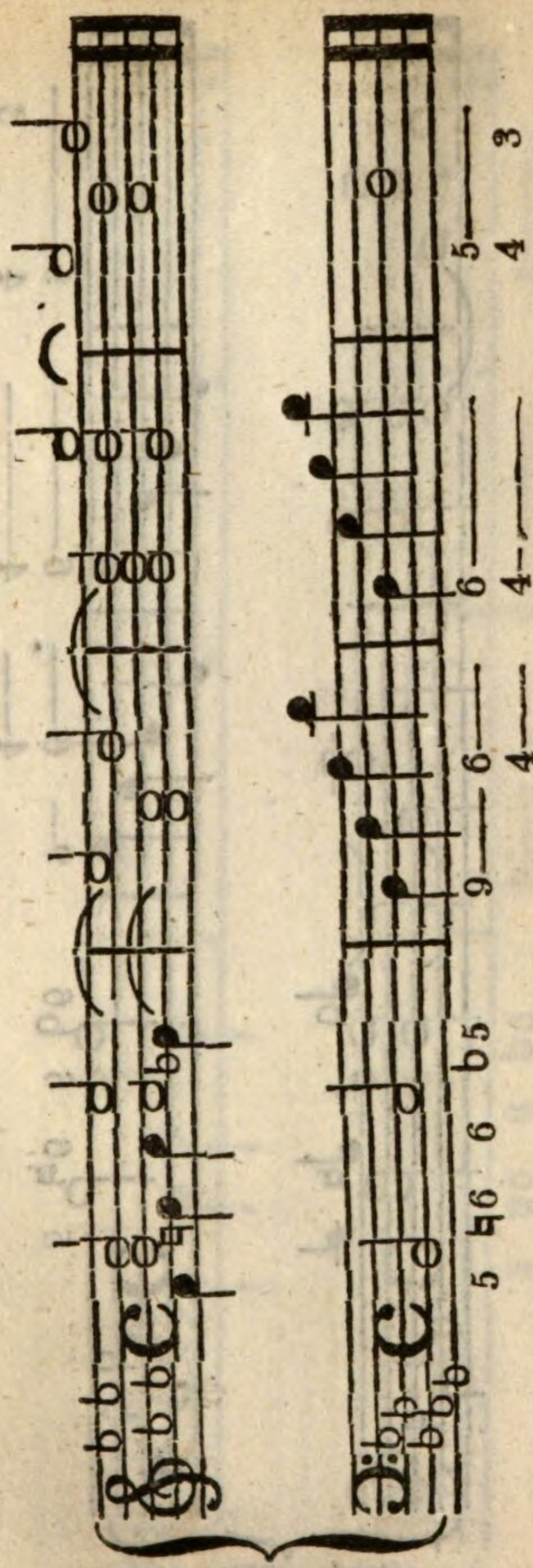
From C Sharp to E.



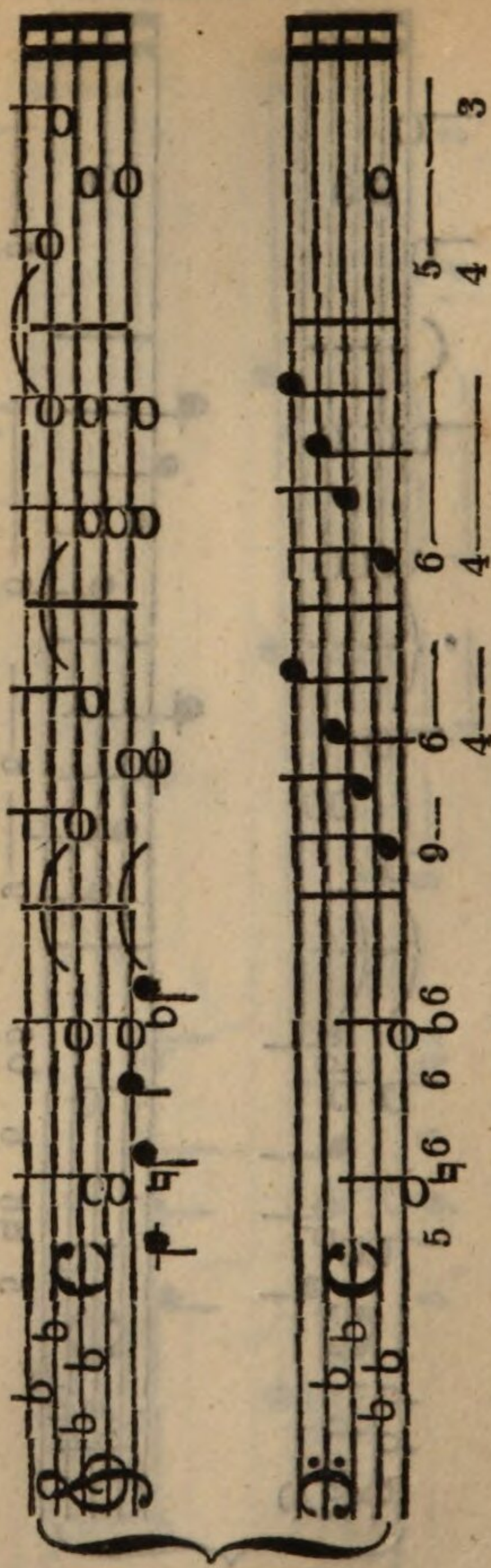
From G Sharp to B.

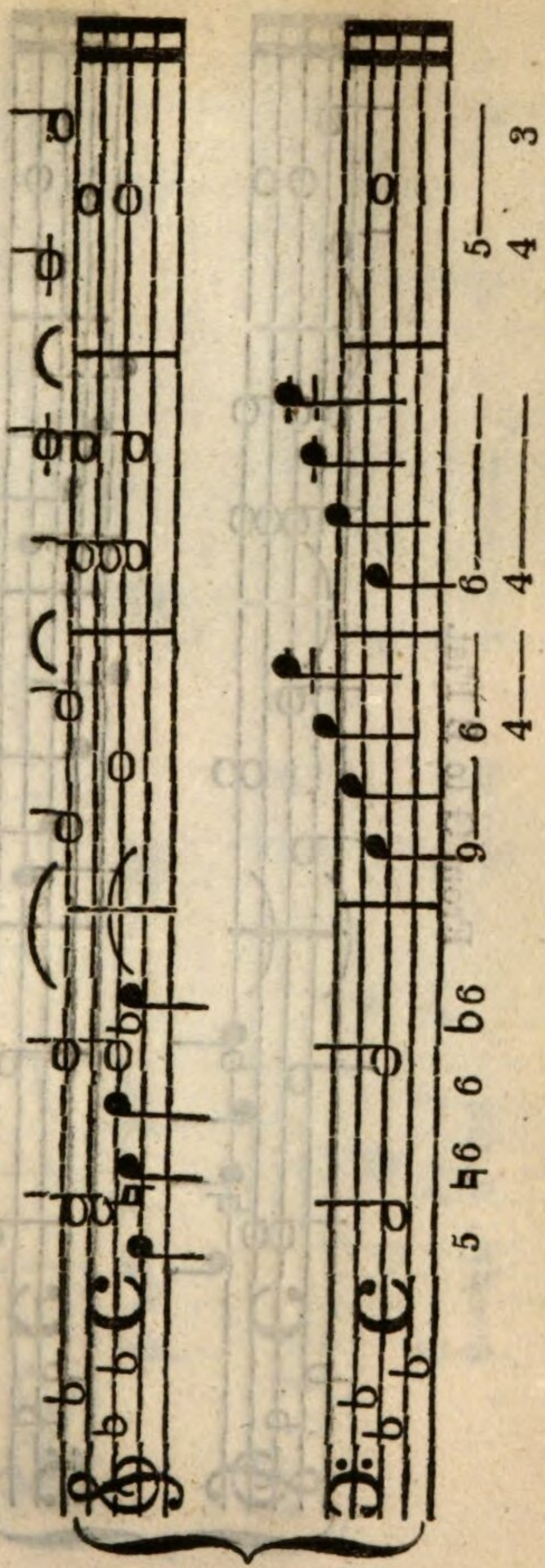


From B Flat to D Flat.



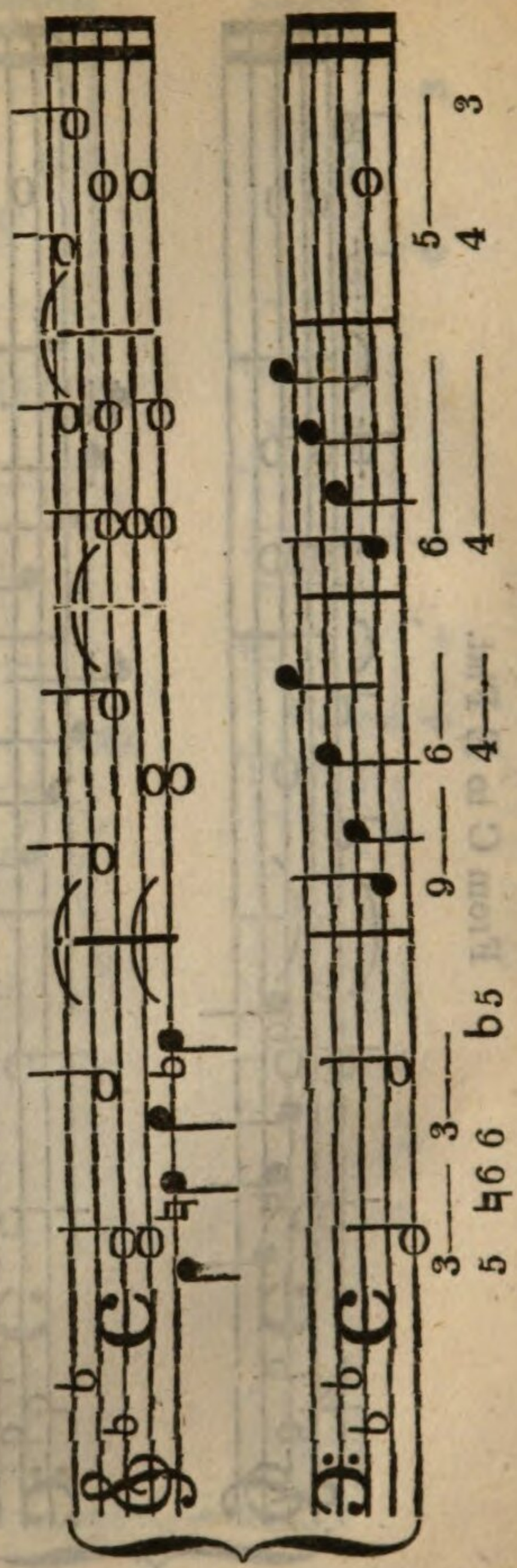
From F to A Flat.

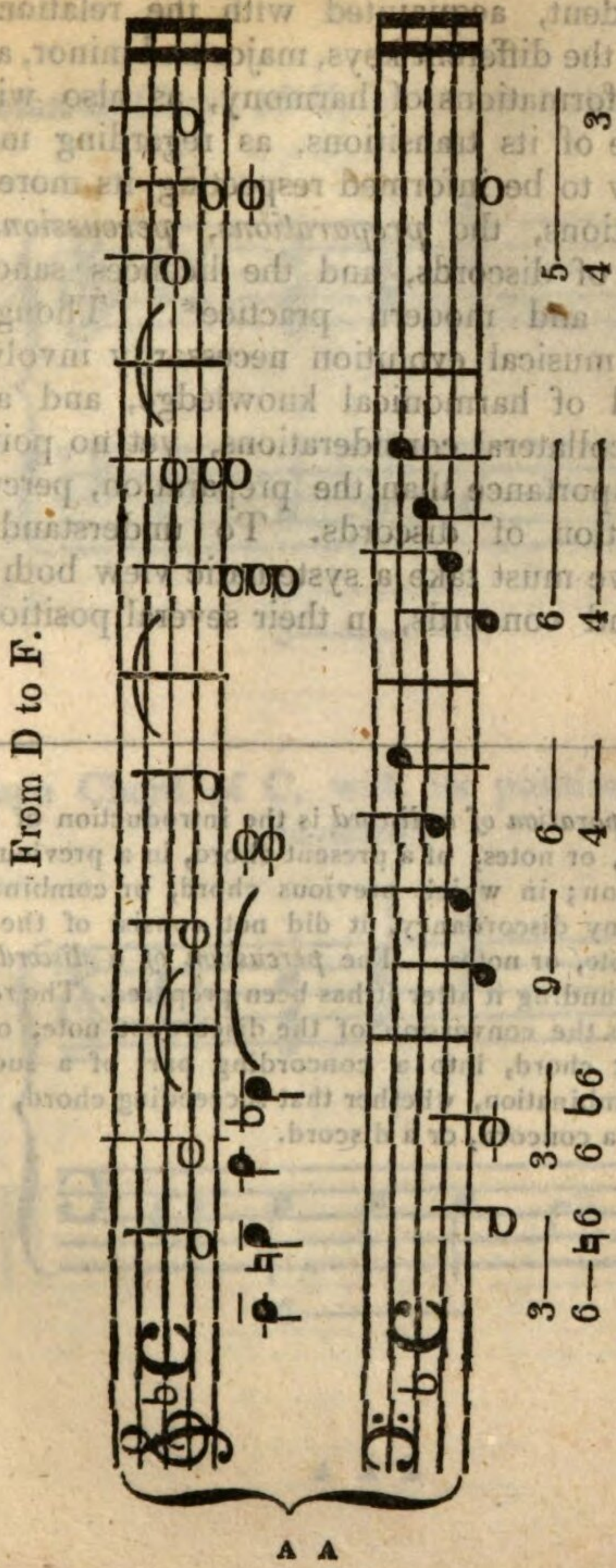




From C to E Flat.

From G to B Flat.




From D to F.
A A

The student, acquainted with the relations and bearings of the different keys, major and minor, and the various conformations of harmony, as also with the most simple of its transitions, as regarding modulation, is now to be informed respecting its more intricate evolutions, the *preparations*, *percussions*, and *resolutions* of discords, and the licences sanctioned by ancient and modern practice*. Though the science of musical evolution necessarily involves the whole fund of harmonical knowledge, and a great variety of collateral considerations, yet no points are of more importance than the preparation, percussion, and resolution of discords. To understand these perfectly, we must take a systematic view both of the discords and concords, in their several positions and inversions.

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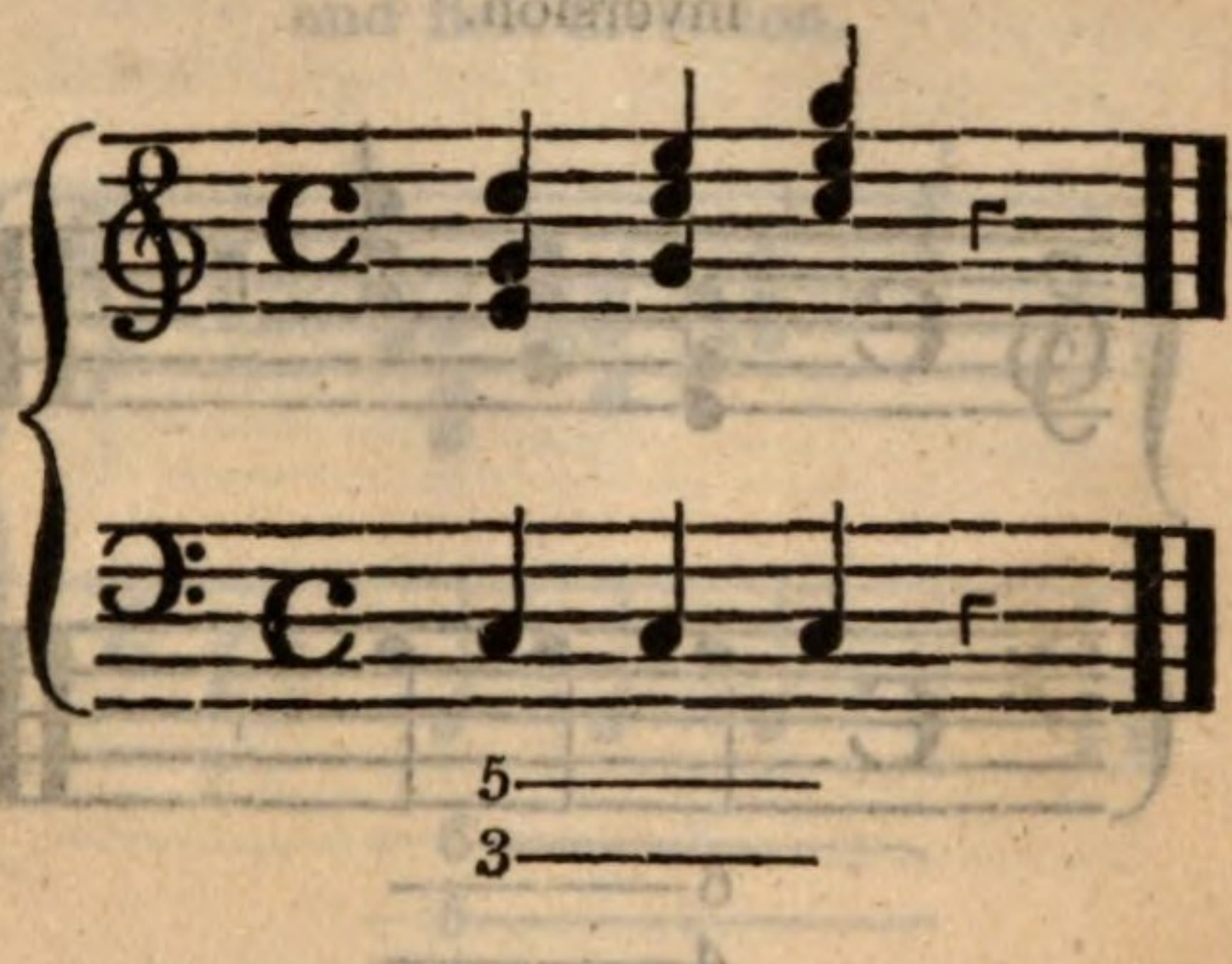
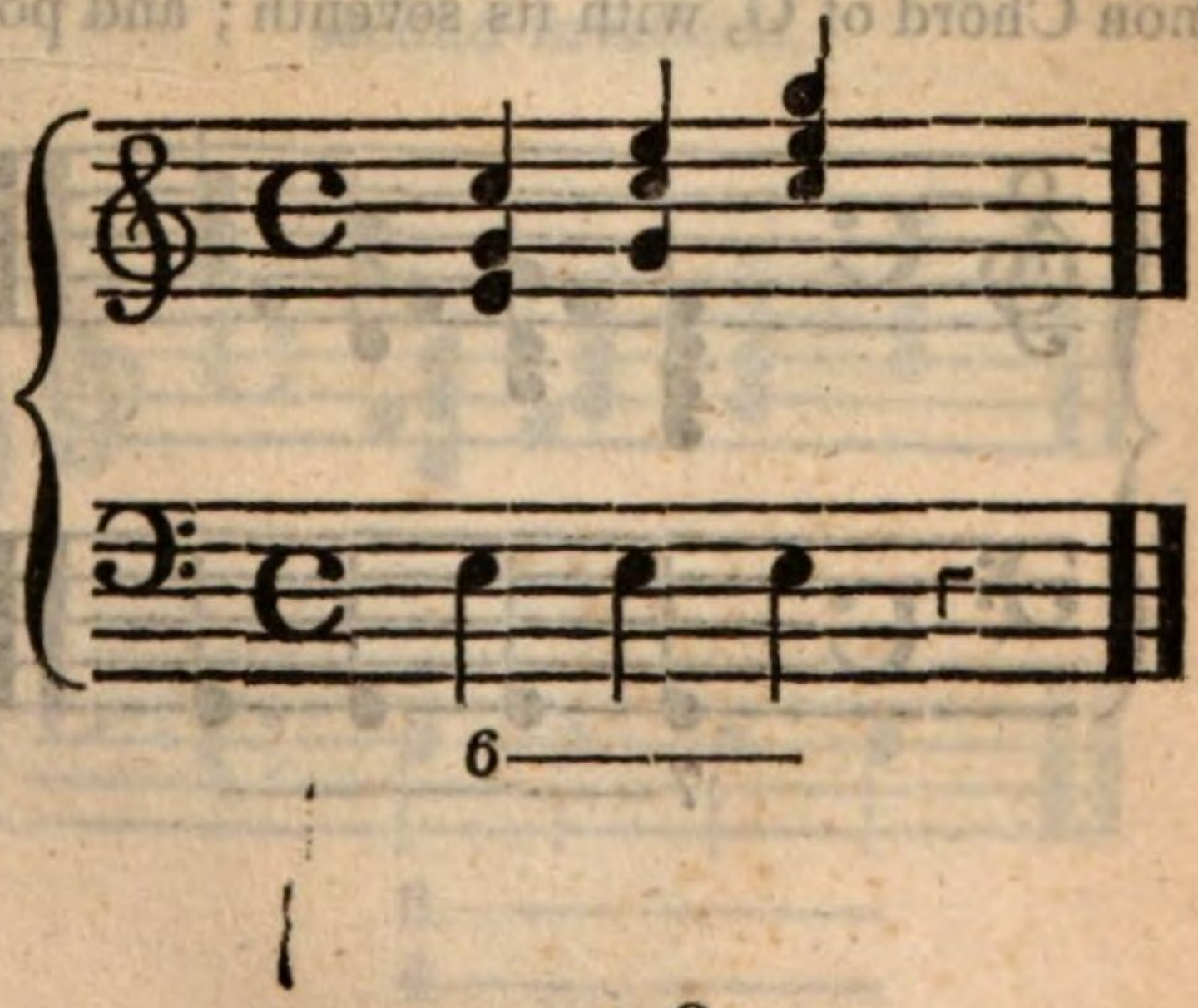
* The *preparation of a discord* is the introduction of the discordant note, or notes, of a present chord, in a previous chord, or combination; in which previous chord, or combination, if there were any discordancy, it did not consist of the present discordant note, or notes. The *percussion of a discord*, is the striking or sounding it after it has been prepared. The *resolution of a discord* is the conversion of the discordant note, or notes, of a present chord, into a concording part of a succeeding chord, or combination, whether that succeeding chord, or combination, be a concord, or a discord.

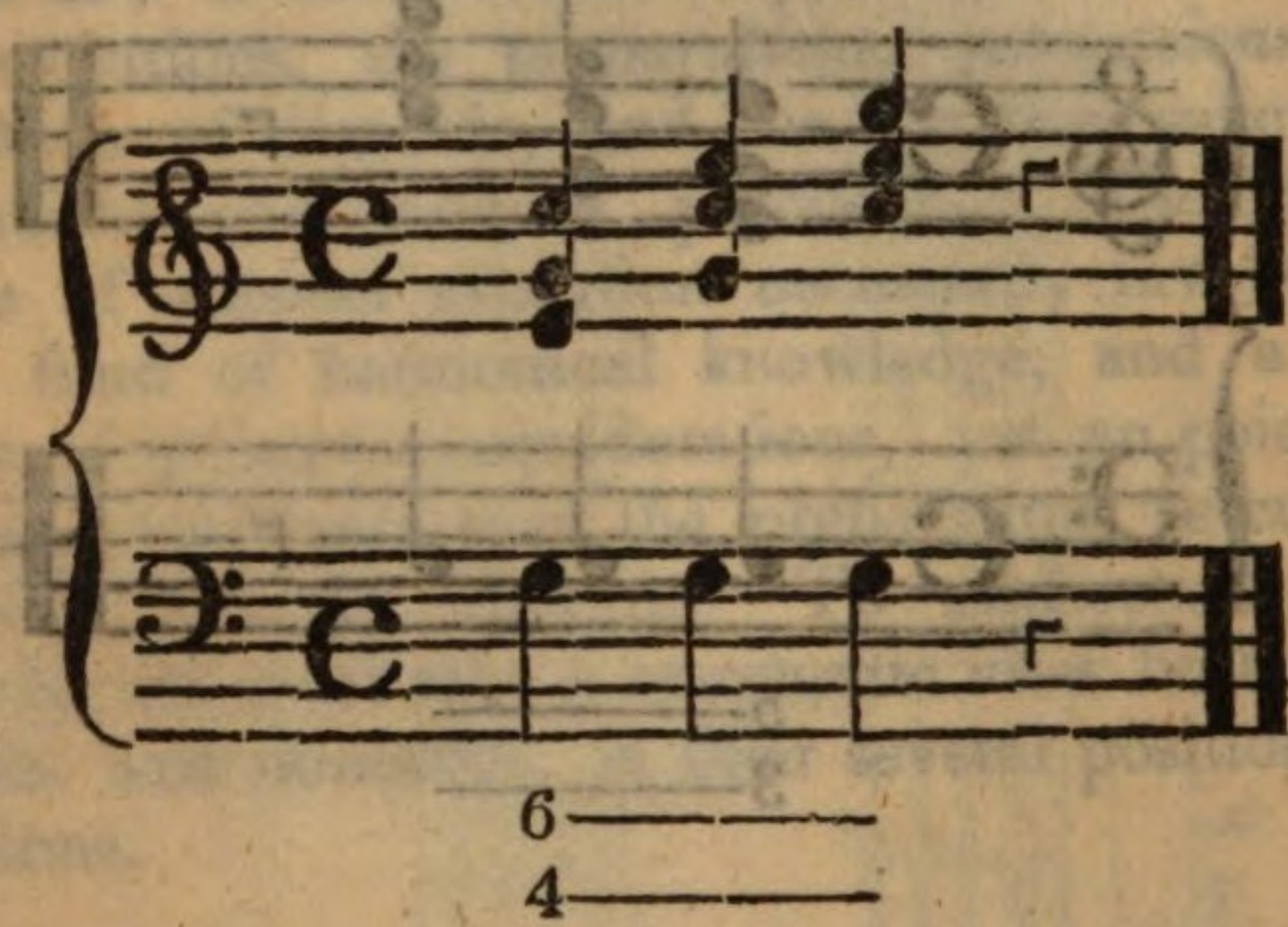
Common Chord of C, in its several positions.



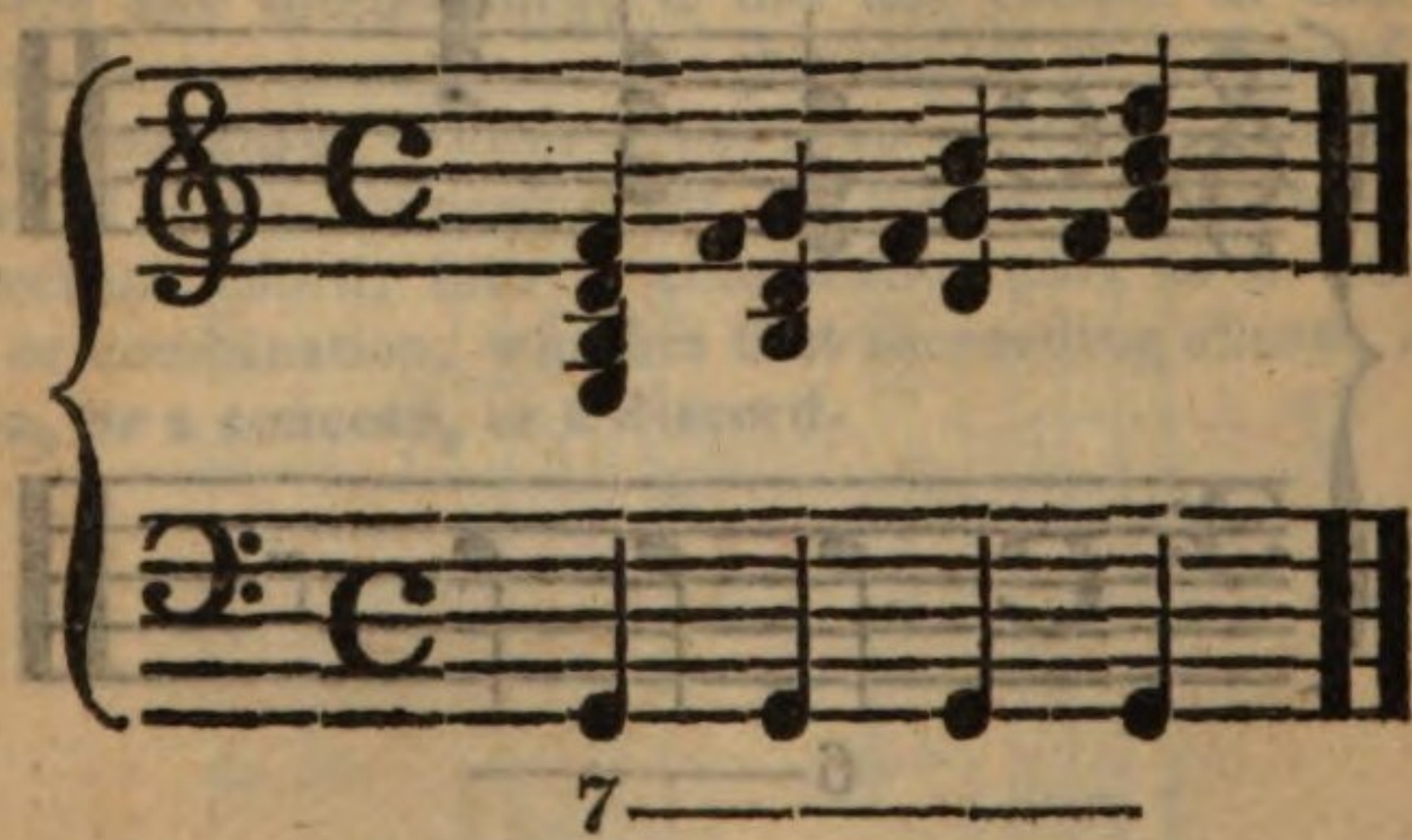
Common Chord of C, with its positions and first inversion.



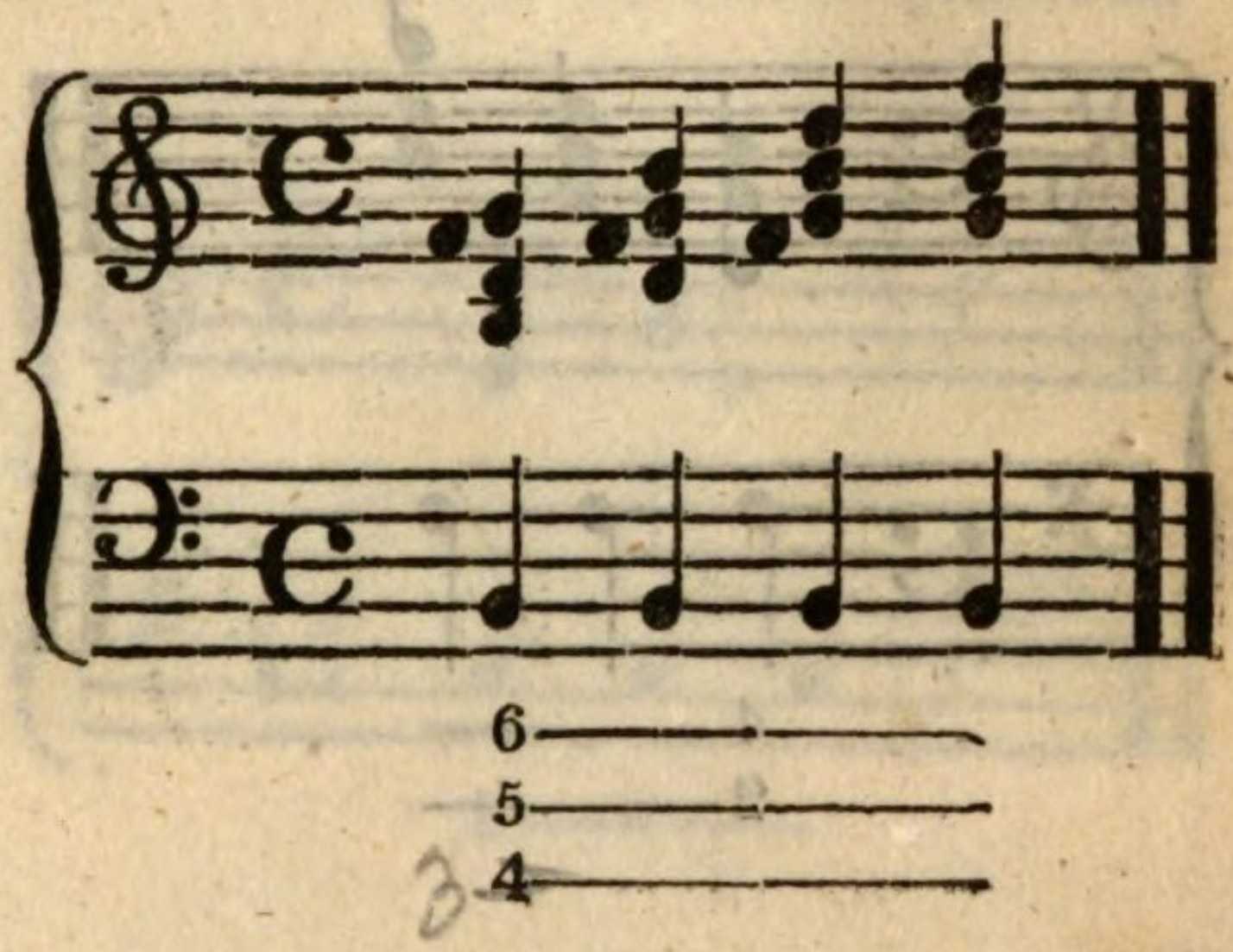
Common Chord of C, with its positions and second inversion.



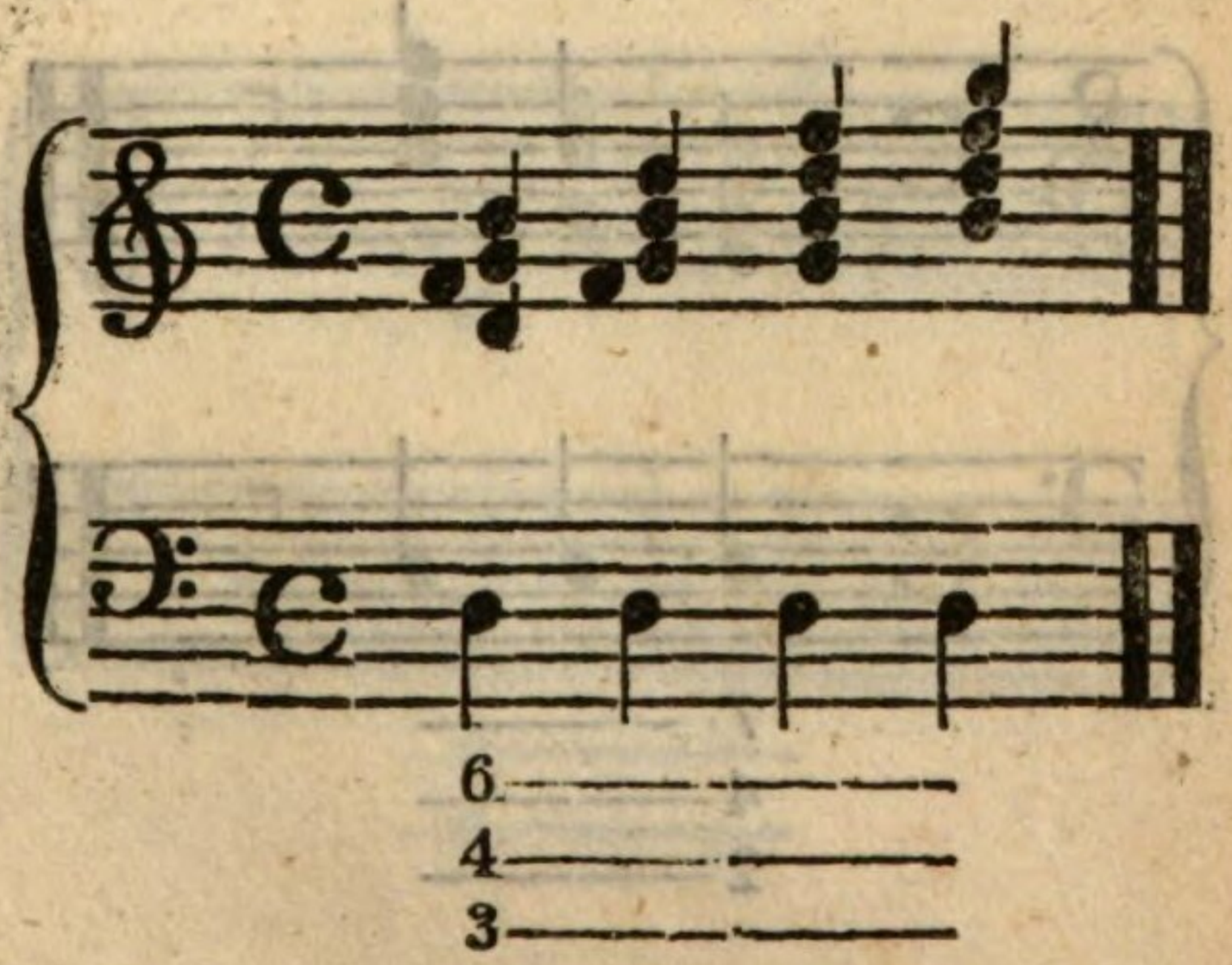
Common Chord of G, with its seventh; and positions.



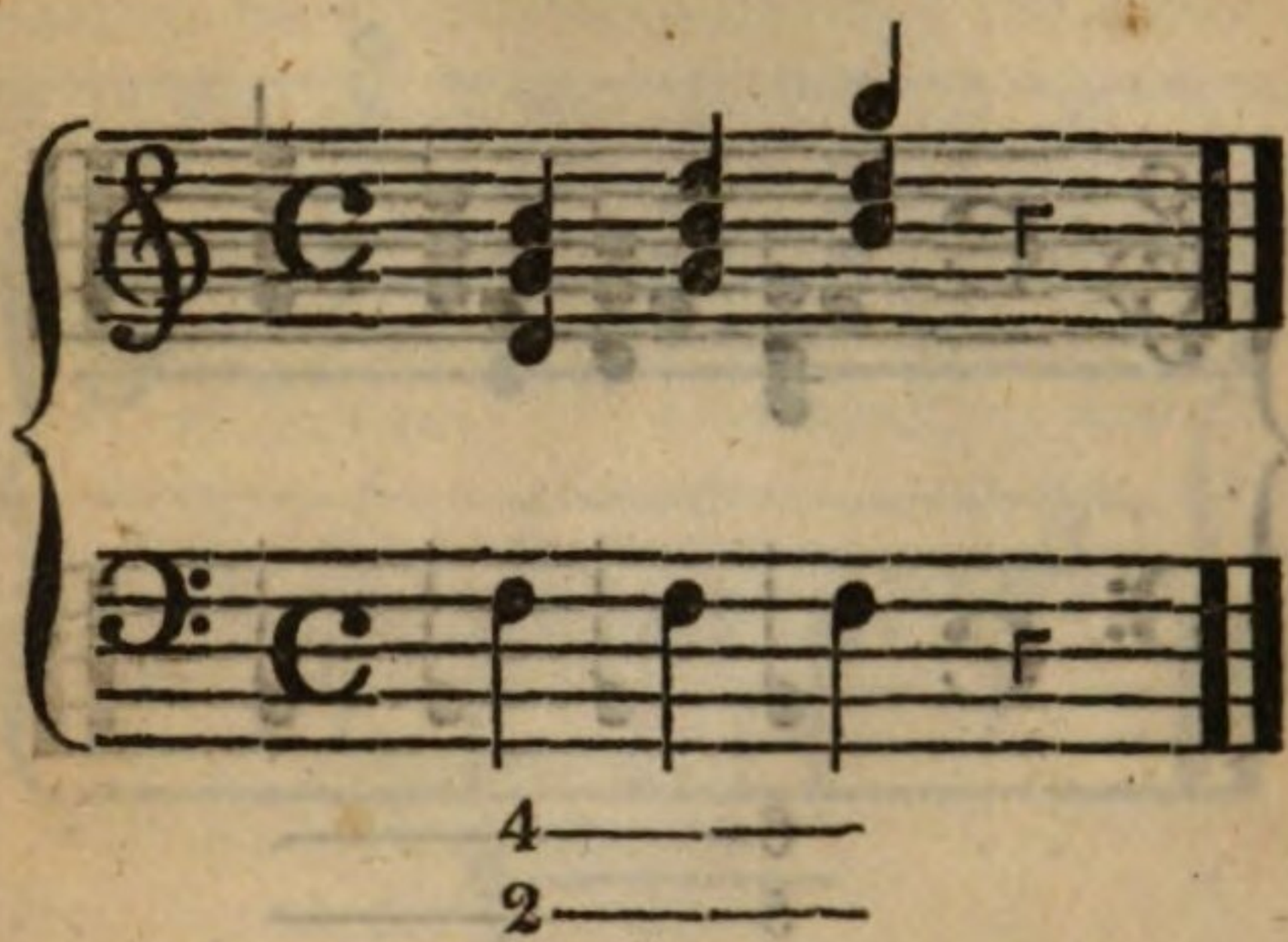
Common Chord of G, with its seventh, positions, and first inversion.



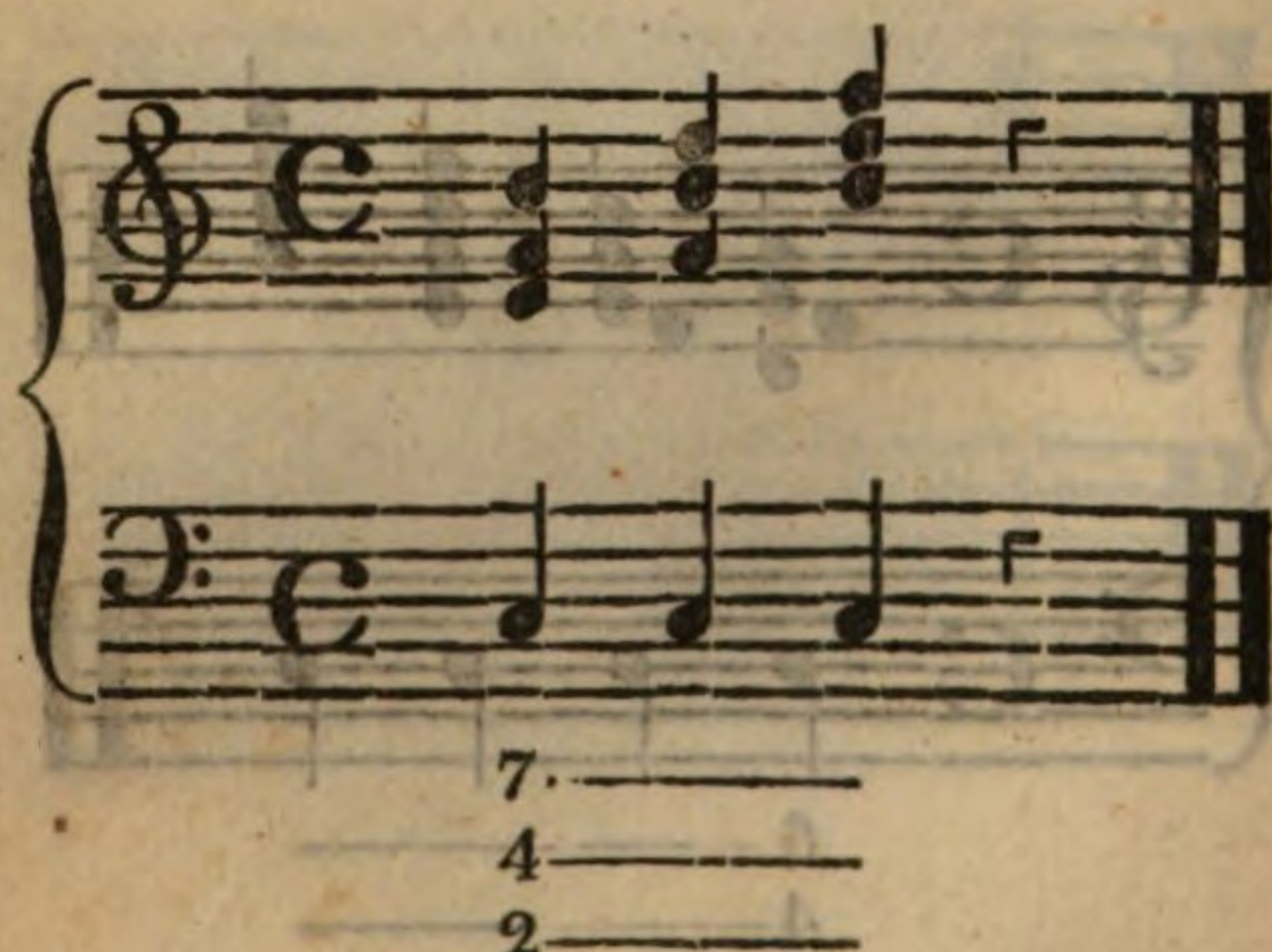
Common Chord of G, with its seventh, positions, and second inversion.



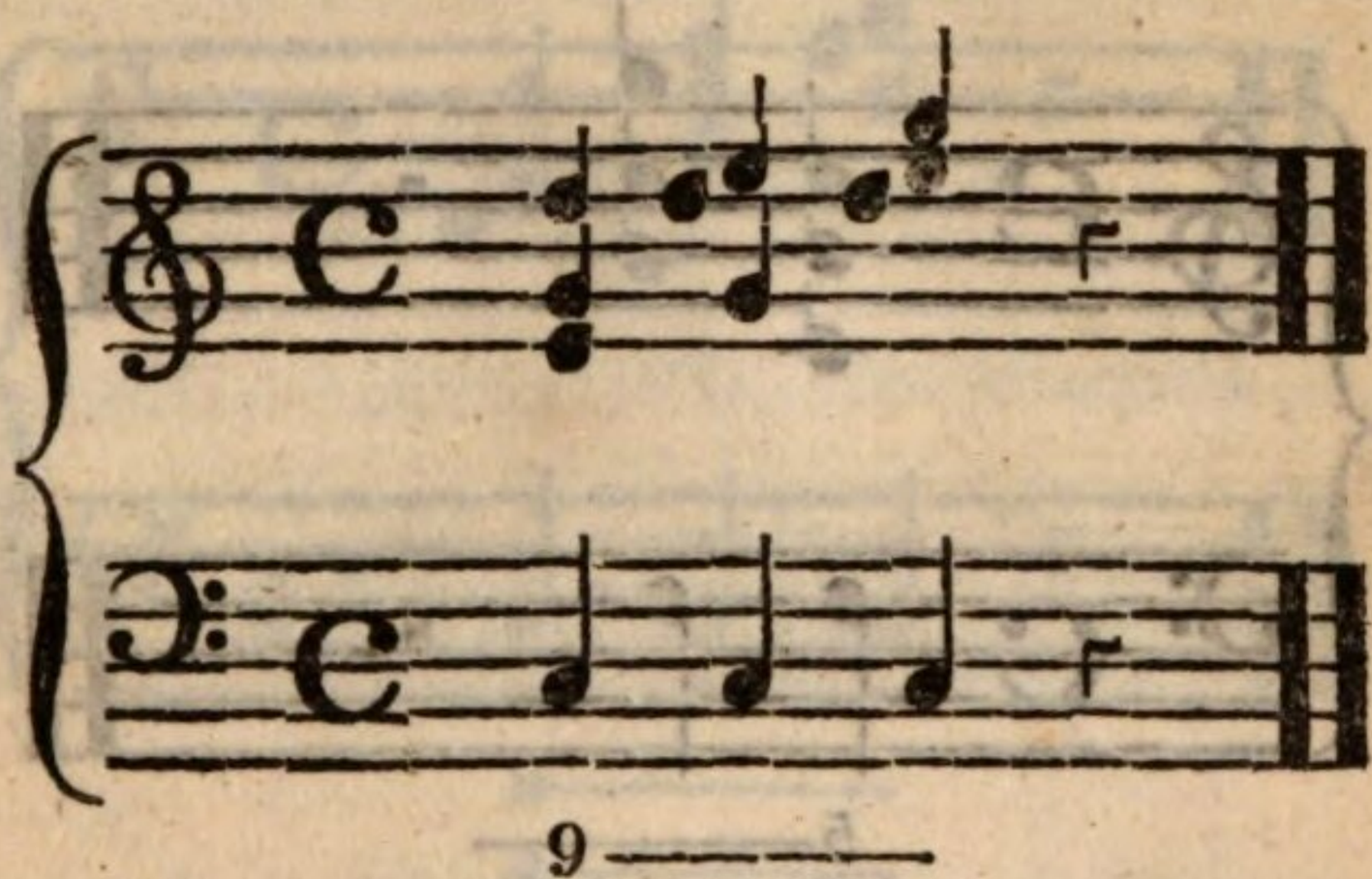
Common Chord of the Note above the Bass Note; with its positions.



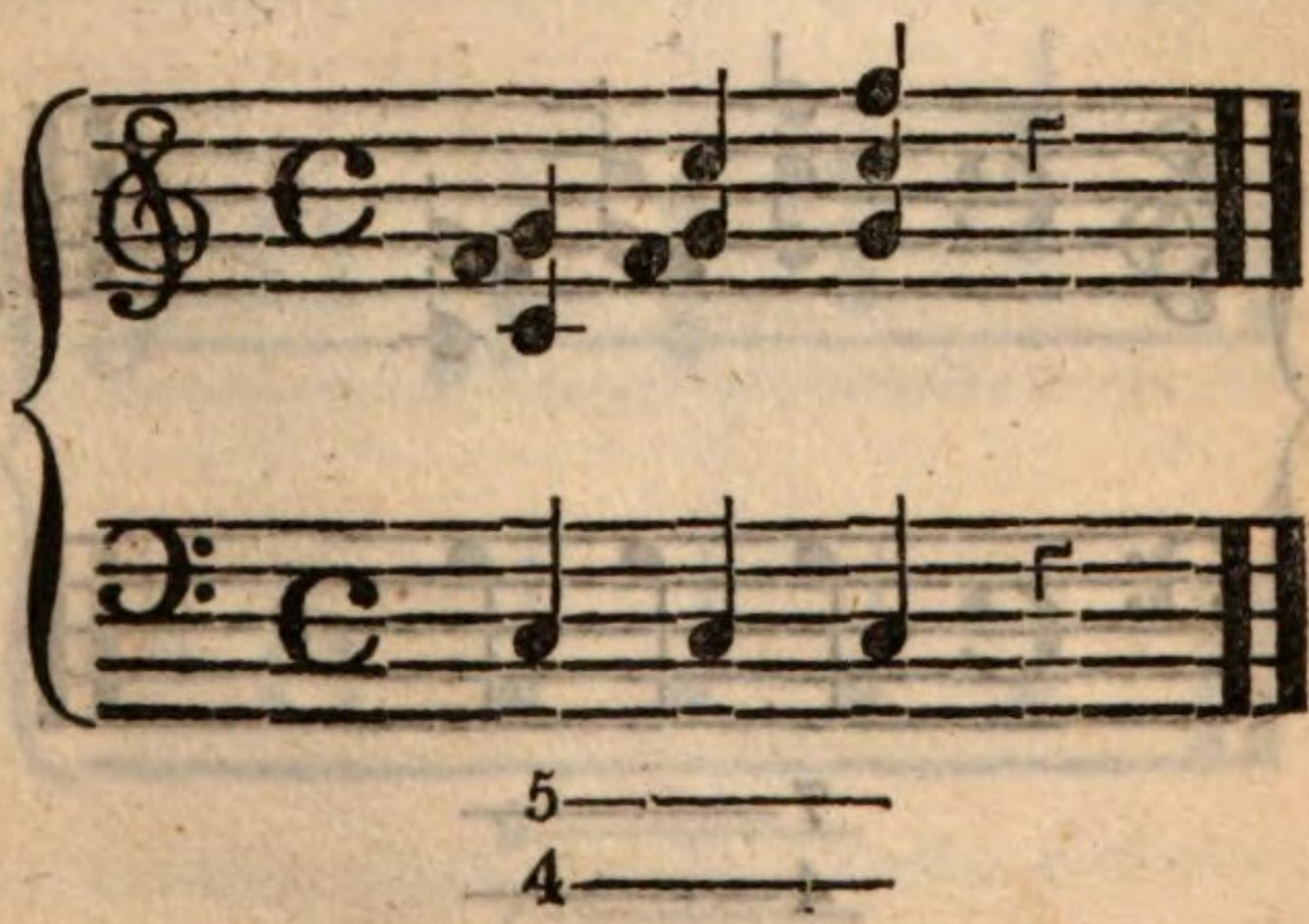
Common Chord of the Note below the Bass Note; with its positions.



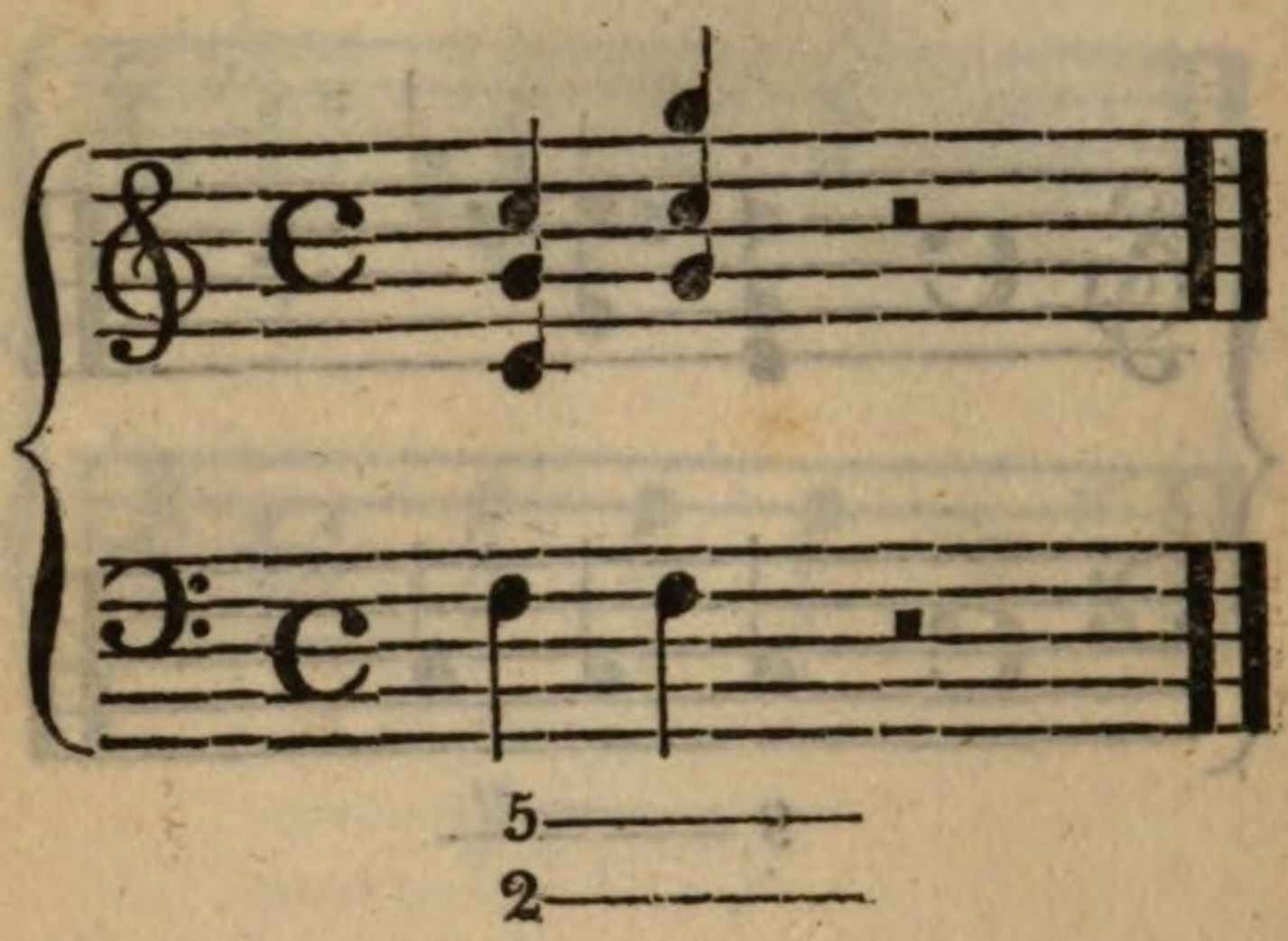
Common Chord of the Bass Note, with the eighth advanced one note; and its positions.



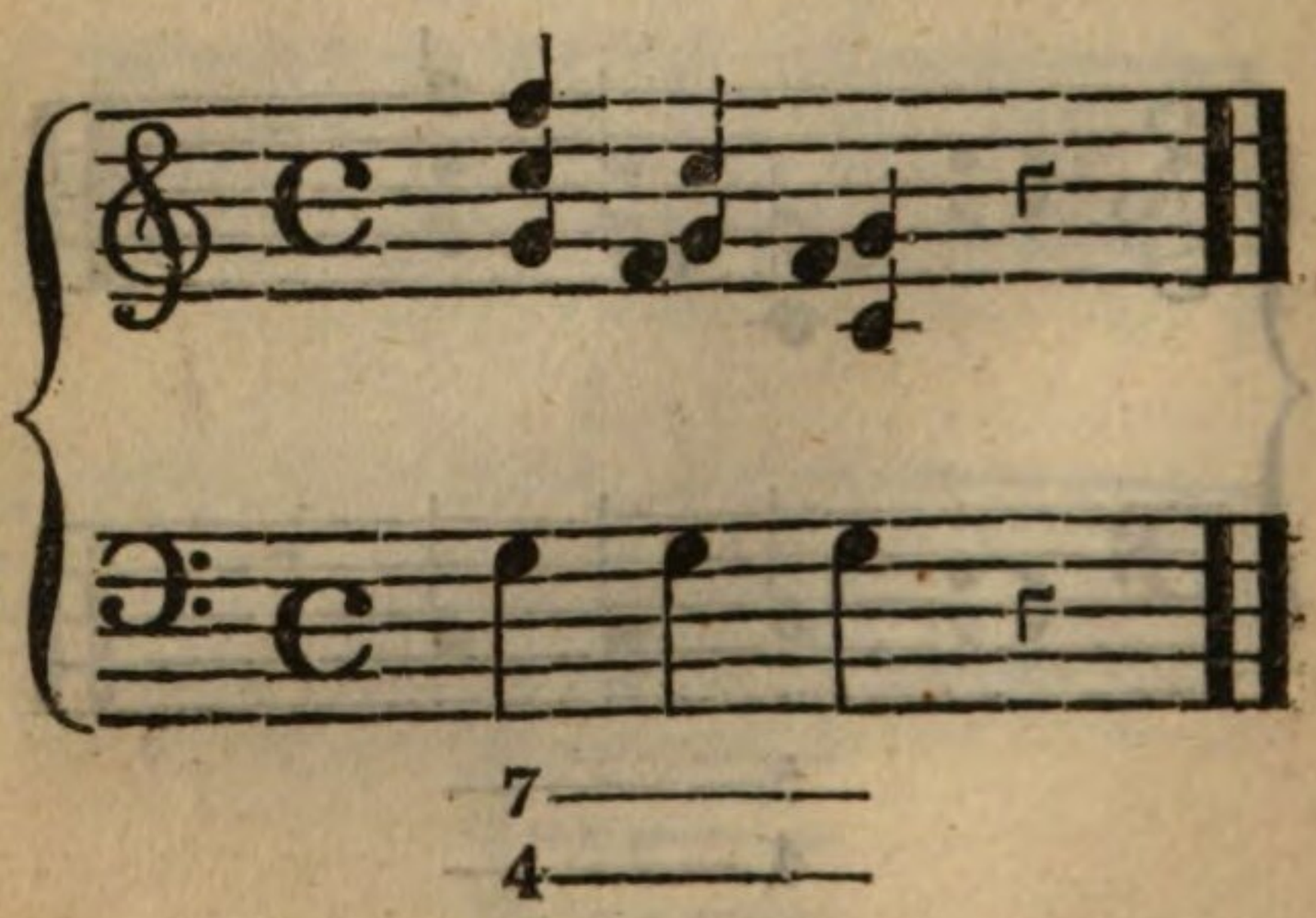
Common Chord of the Bass Note, with the third advanced one note; and its positions.



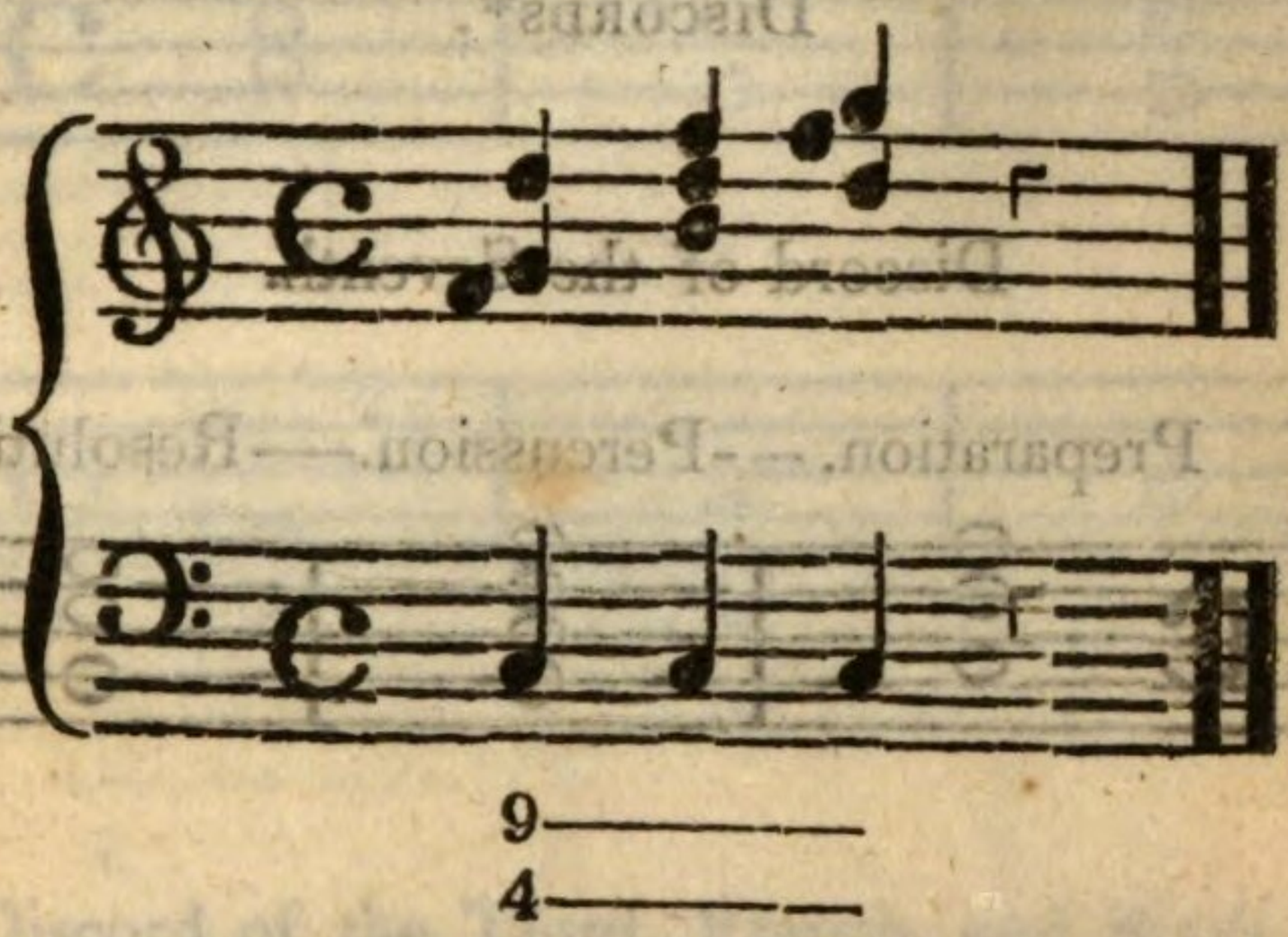
Common Chord of the Fourth above the Bass Note, with the third depressed one note; and its positions.



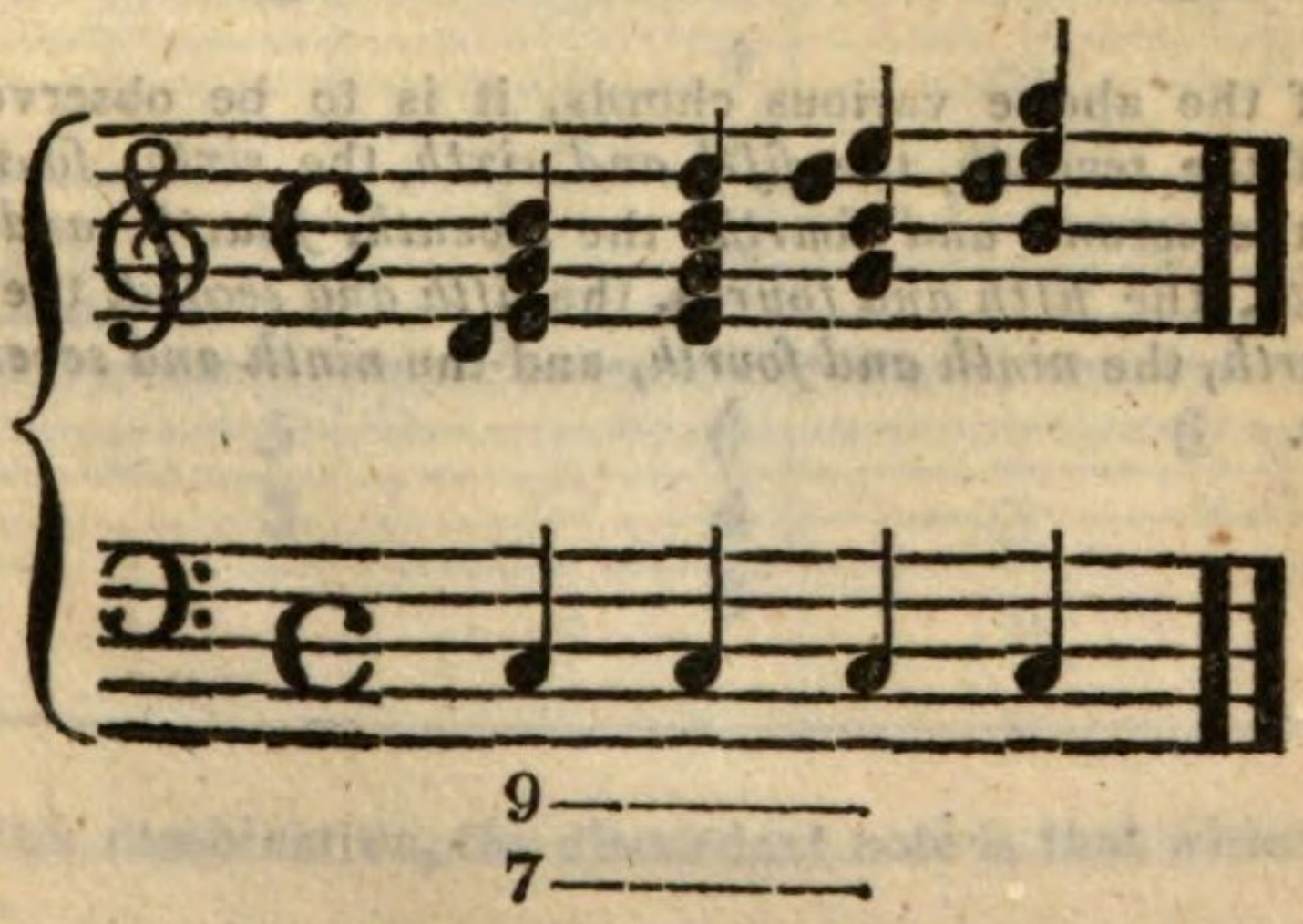
Common Chord of the Fourth above, with the third of the fourth advanced one note; and its positions.



Common Chord of the Bass Note, with the third and eighth advanced one note; and its positions.



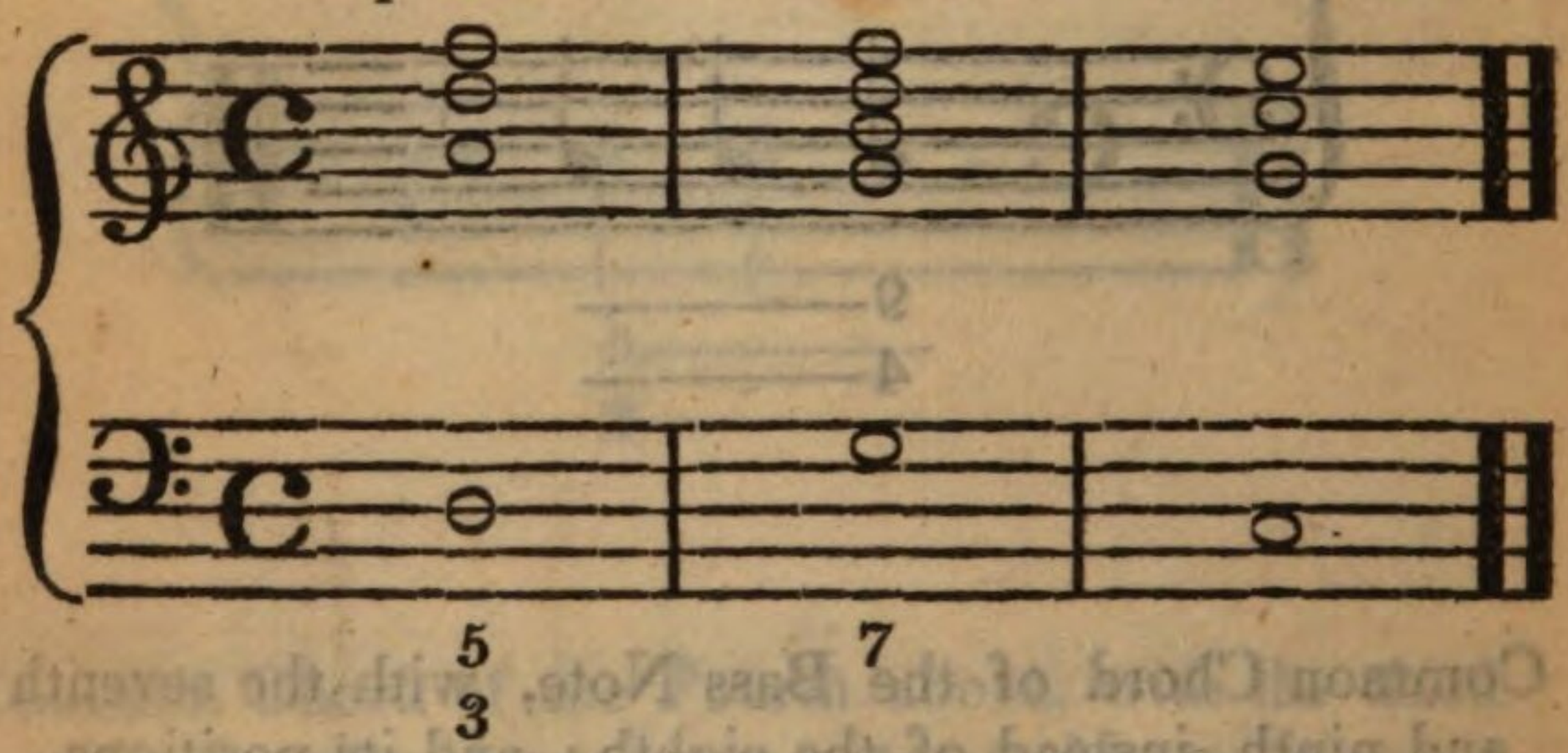
Common Chord of the Bass Note, with the seventh and ninth, instead of the eighth; and its positions.



Preparation, Percussion, and Resolution of Discords*.

Discord of the Seventh.

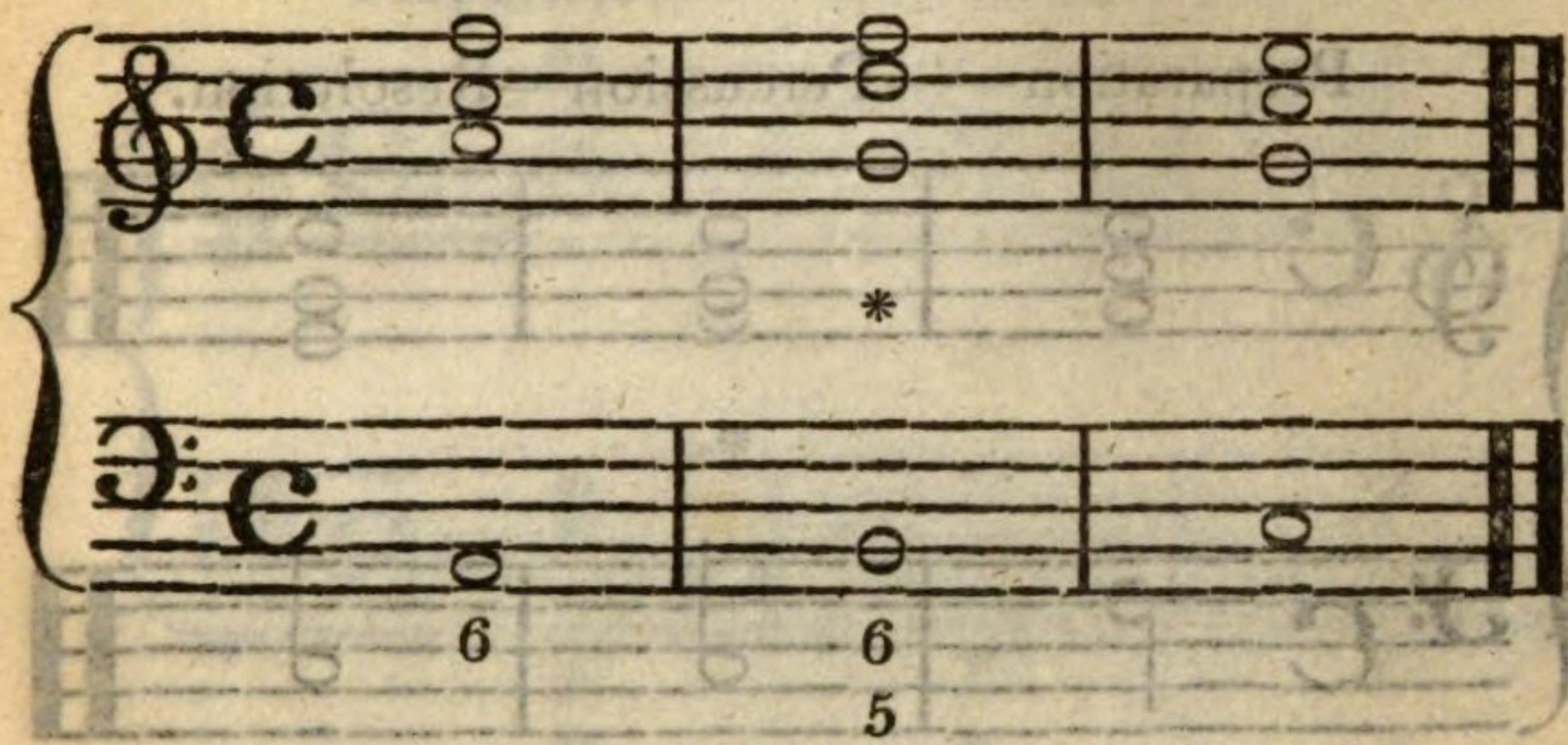
Preparation. --Percussion.—-Resolution.



* Of the above various chords, it is to be observed, that those of the *seventh*, the *fifth and sixth*, the *sixth, fourth, and third*, the *second and fourth*, the *seventh, fourth, and second*, the *ninth*, the *fifth and fourth*, the *fifth and second*, the *seventh and fourth*, the *ninth and fourth*, and the *ninth and seventh*, are *discords*.

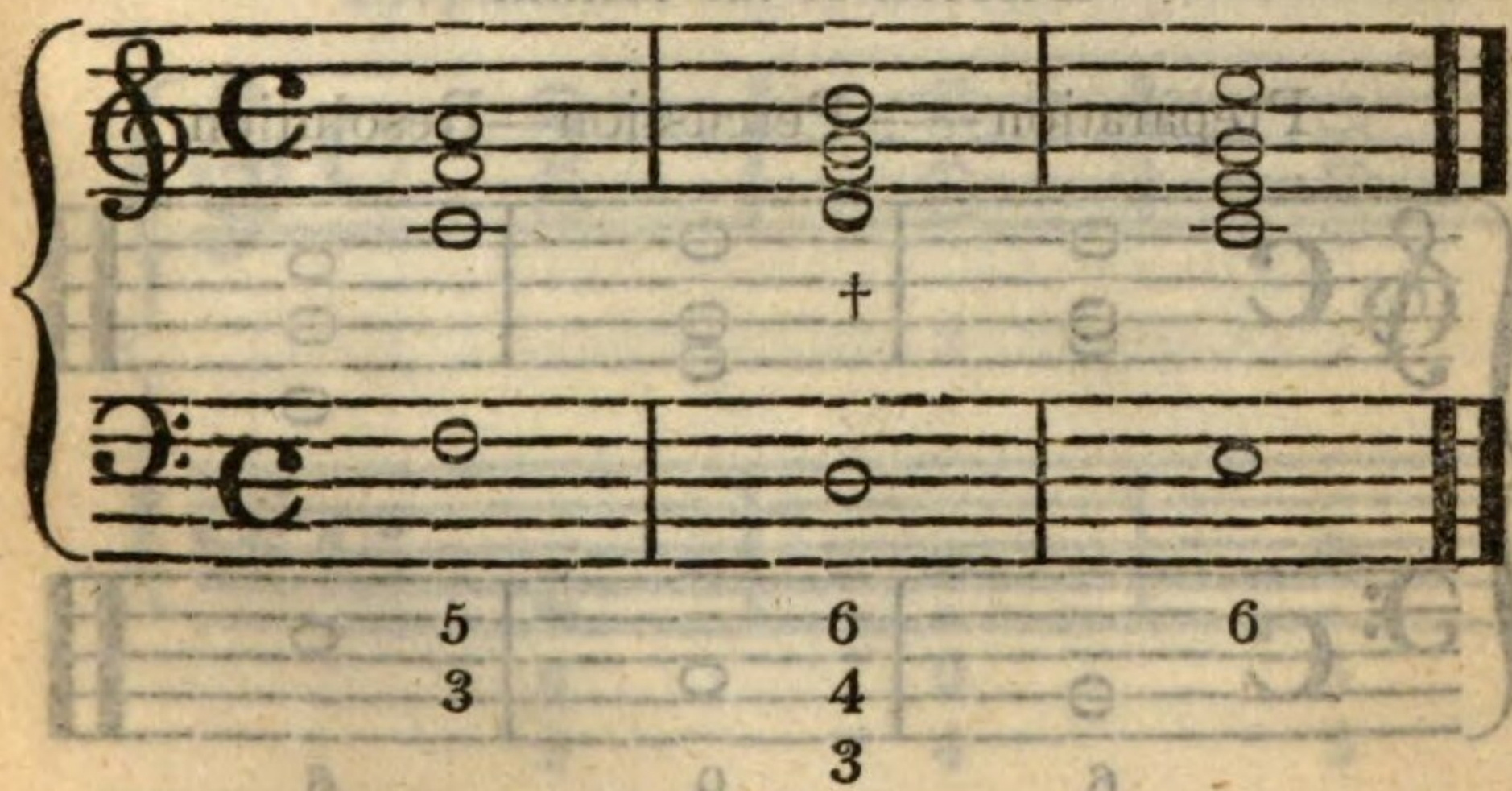
Discord of the Fifth and Sixth.

Preparation.—Percussion.—Resolution.



Discord of the Third, Fourth, and Sixth.

Preparation.—Percussion.—Resolution.



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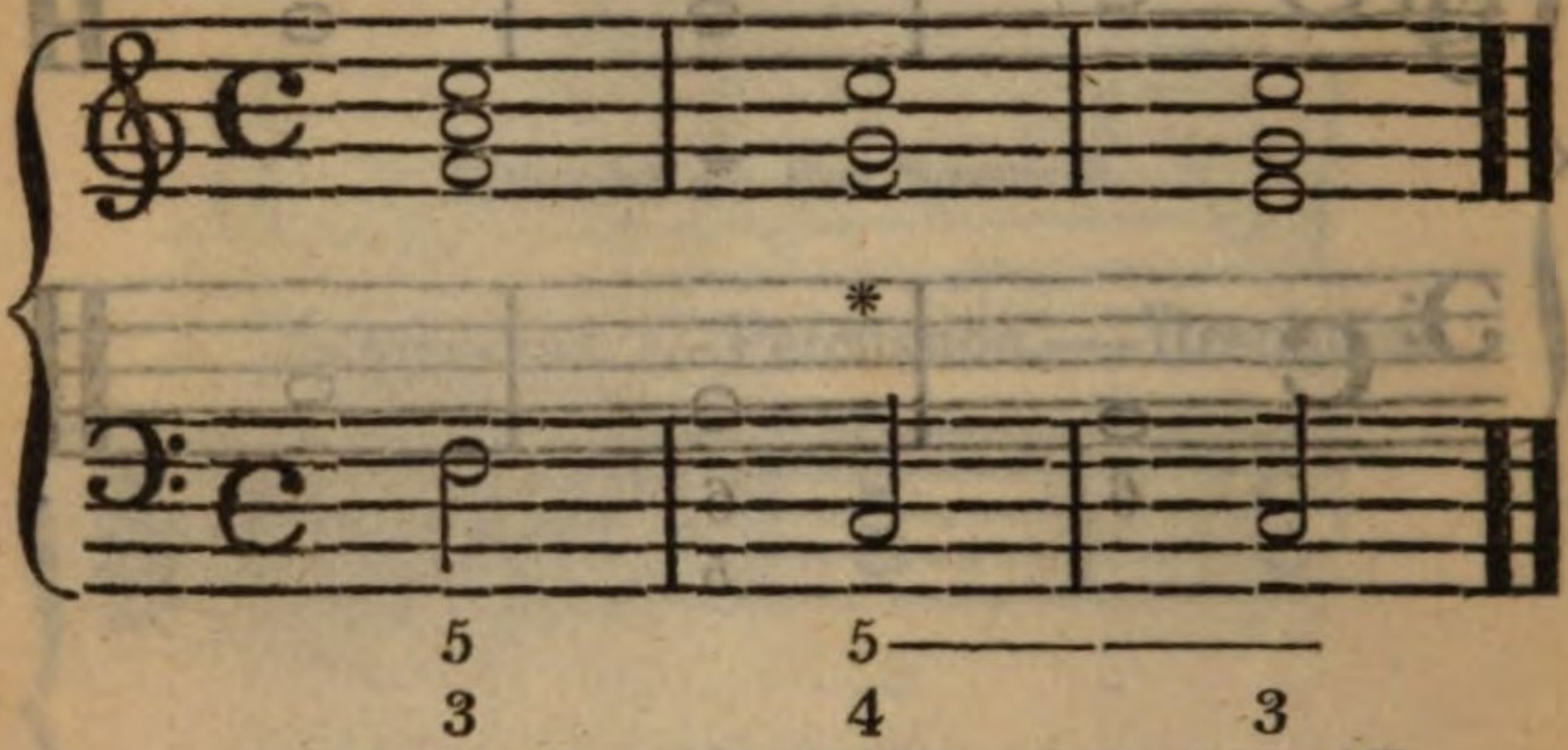
* In this combination, the discordant note is that which forms the *fifth.*

† In this combination, the *third* is the dissonant sound.

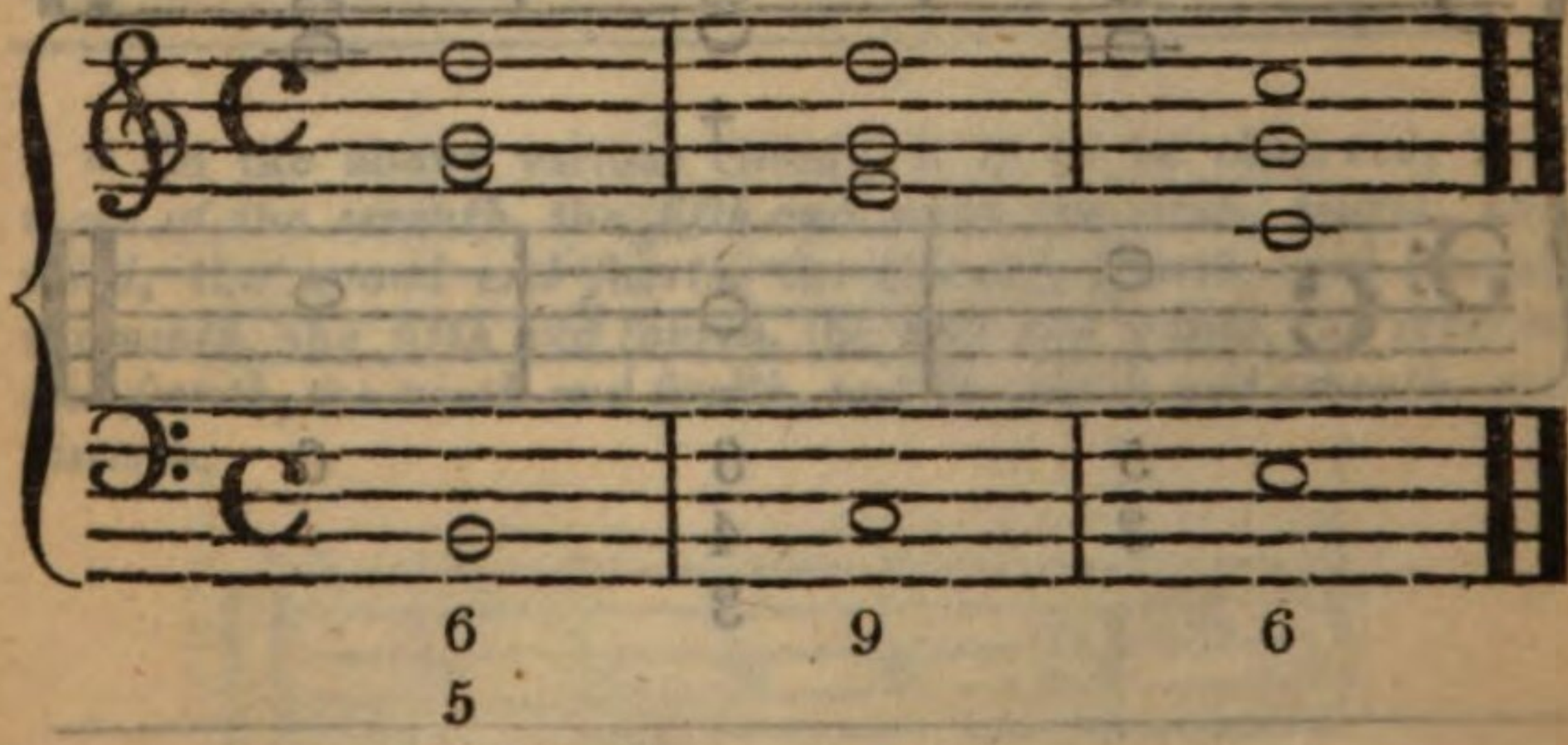
Discord of the Fifth and Fourth.

Preparation——Percussion—Resolution.



Discord of the Ninth.

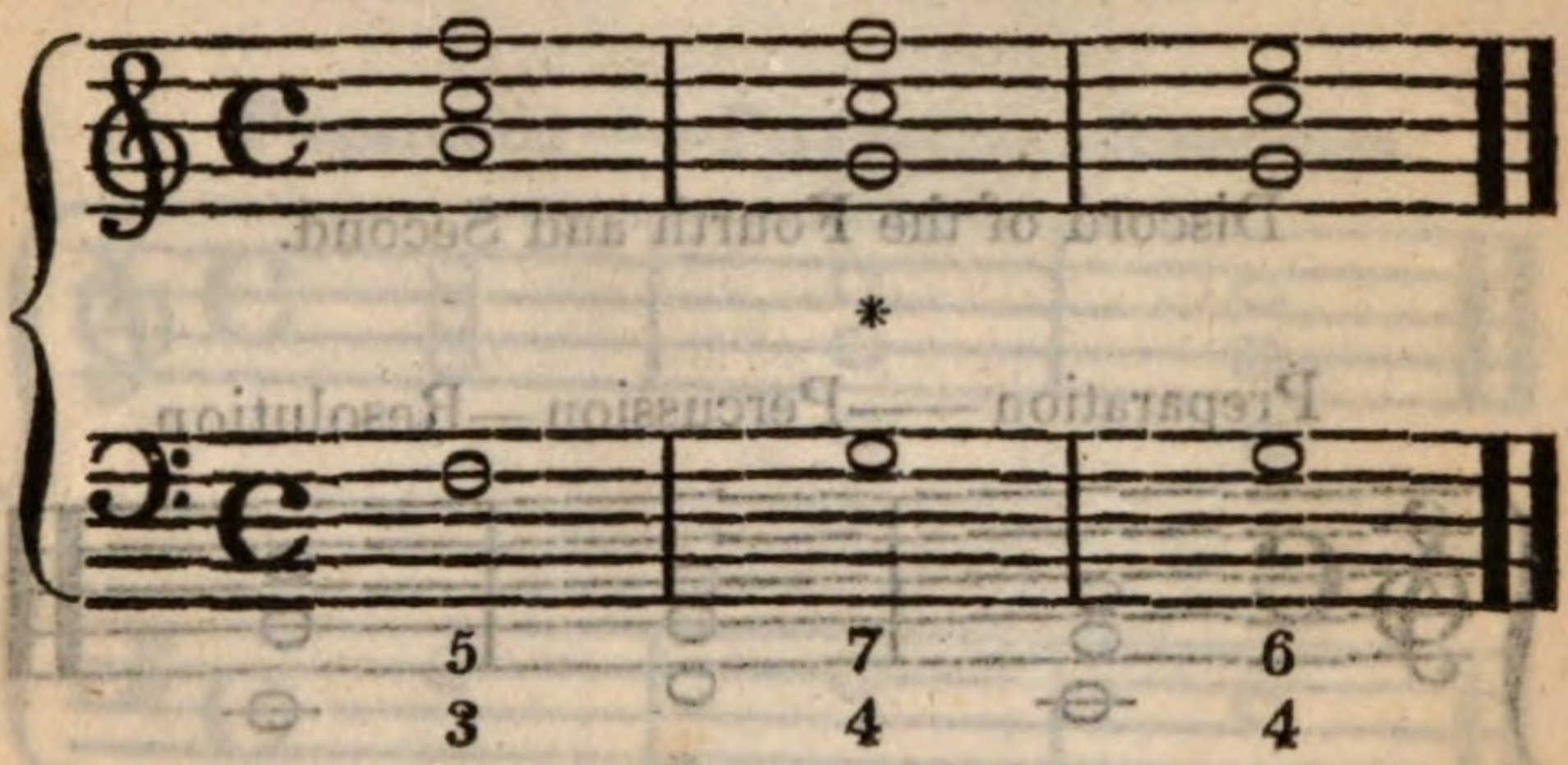
Preparation——Percussion—Resolution.



* In this union, the *fourth* forms the discordant sound.

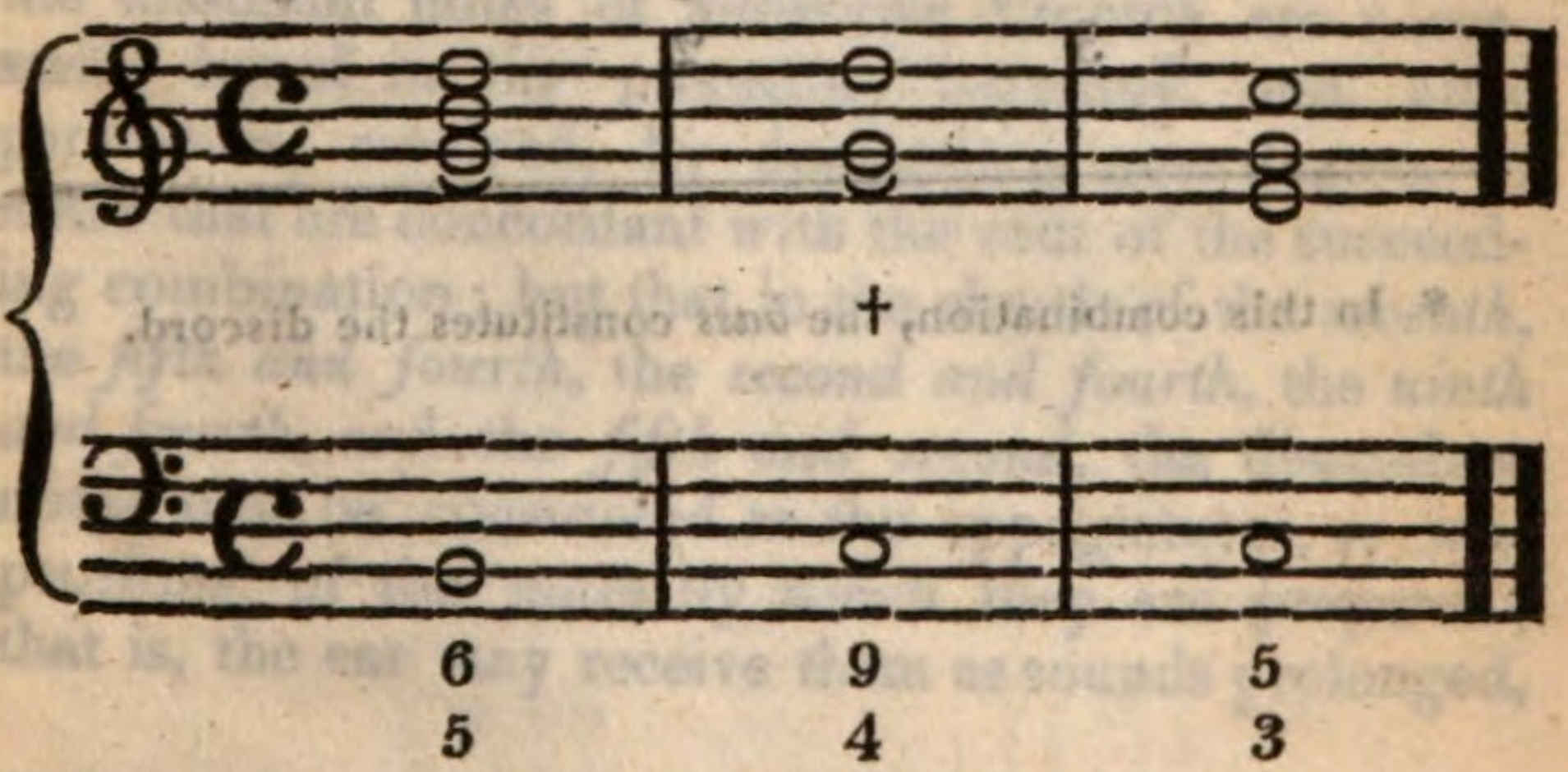
Discord of the Seventh and Fourth.

Preparation——Percussion—Resolution.



Discord of the Ninth and Fourth.

Preparation——Percussion—Resolution.



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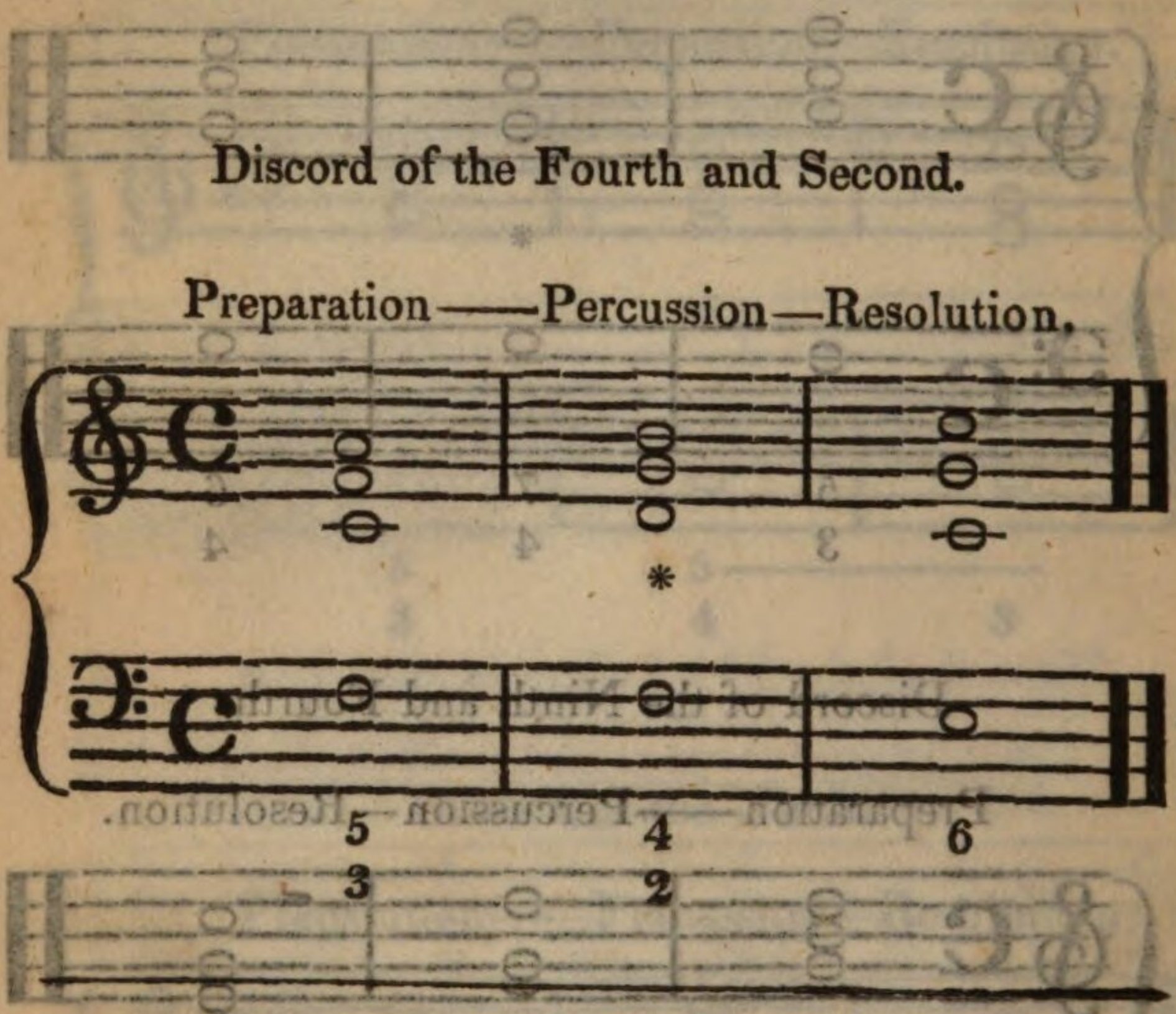
* Here, the *Seventh* is the discordant note.

† The discordancy here is in the *Ninth* and *Fourth*.

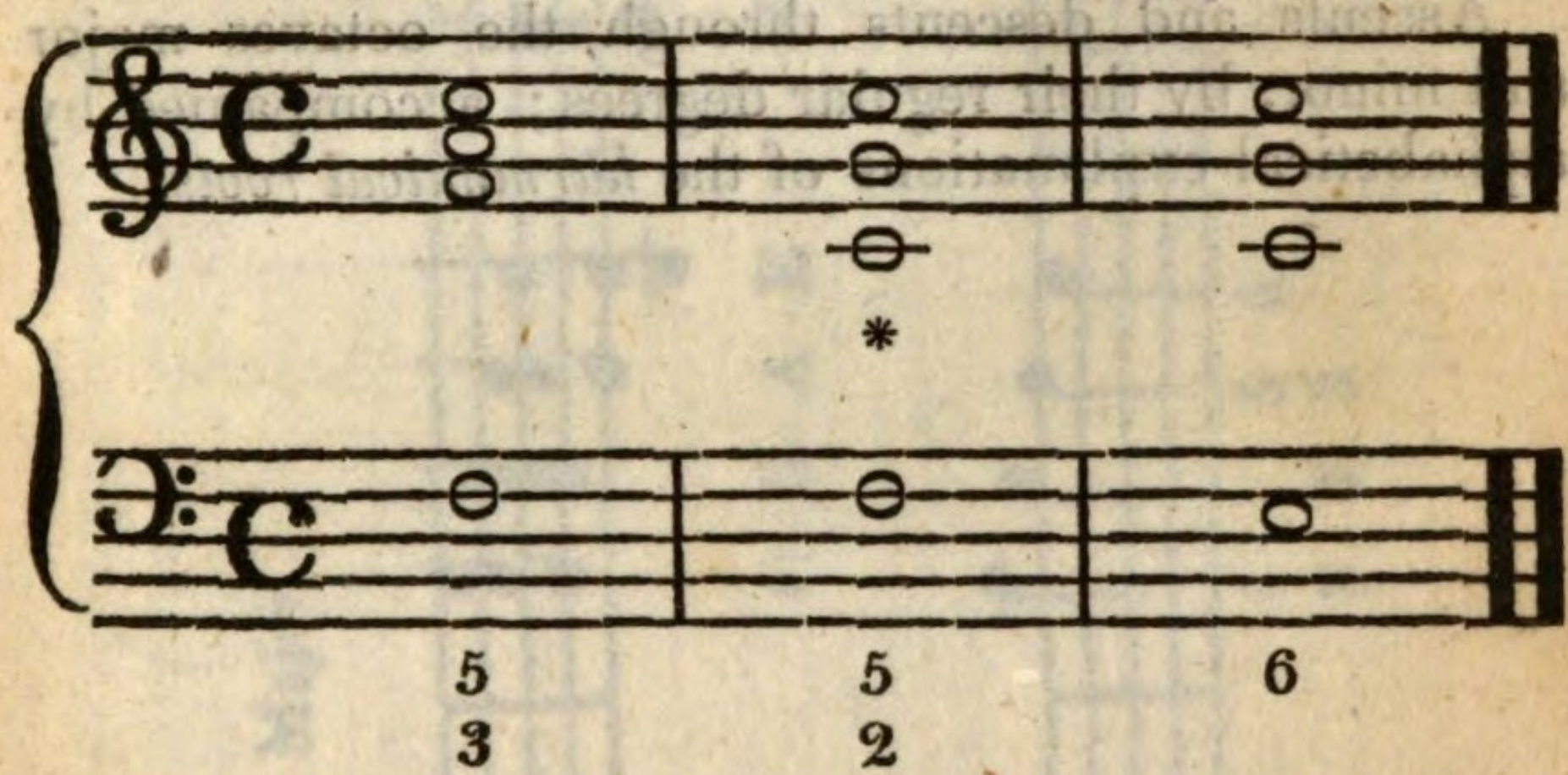
When the discordant note, or notes, of the combination are in the bass, as in the chords of the *fourth and second*, and *second and fifth*, the preparation and resolution necessarily take place in the bass.



* In this combination, the *bass* constitutes the discord.

Discord of the Second and Fifth.

Preparation——Percussion—Resolution.



By the above Examples, it appears, not only, that the dissonant notes of allowable discords are necessarily heard in the preceding harmony, and, after percussion, resolved, by descending one degree, to notes that are concordant with the root of the succeeding combination; but that in the chords of the *seventh*, the *fifth and fourth*, the *second and fourth*, the *ninth and fourth*, and the *fifth and second*, the discordant notes may be considered as the appogiatures, or suspensions, of the notes by which they are prepared; that is, the ear may receive them as sounds prolonged,

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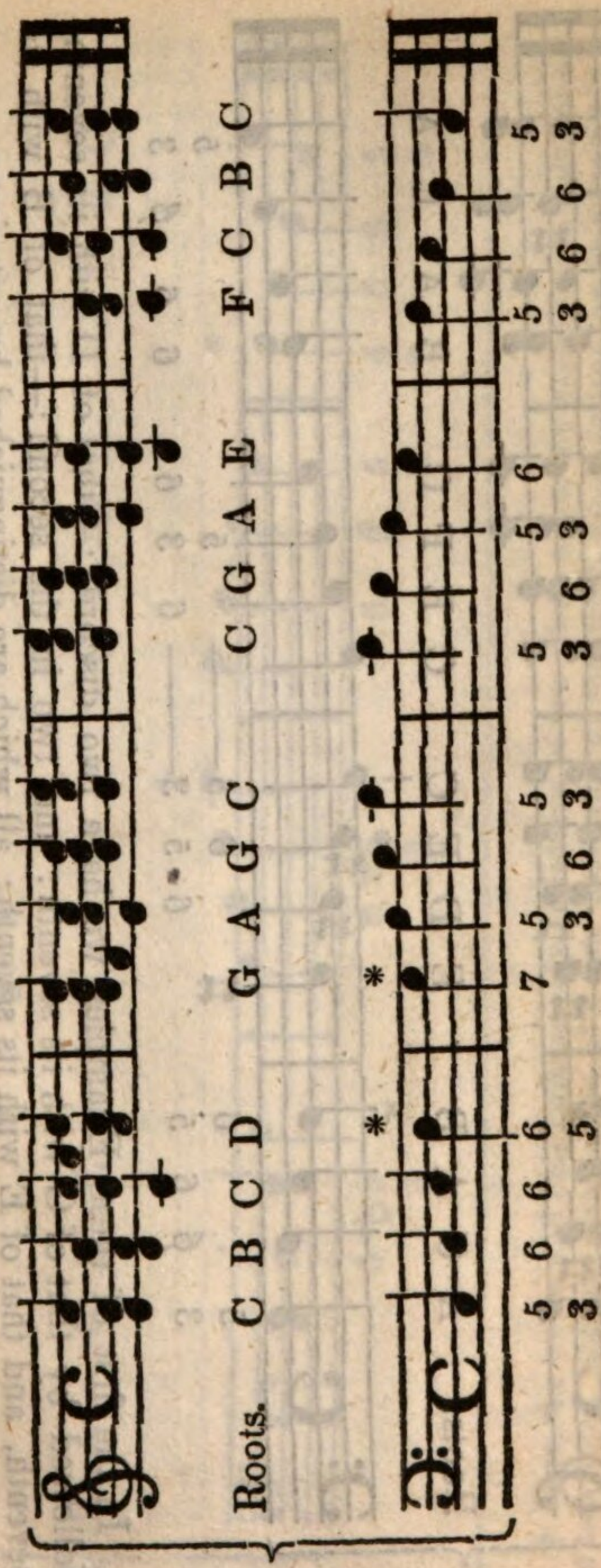
* In the chord of the *second* and *fifth*, the note below the *second* forms the dissonant sound; since, then, the *second* is reckoned from the bass, the bass is the note below the *second*; that is, the *bass* is the dissonant sound.

or retained, beyond the duration of the root from which they sprang.

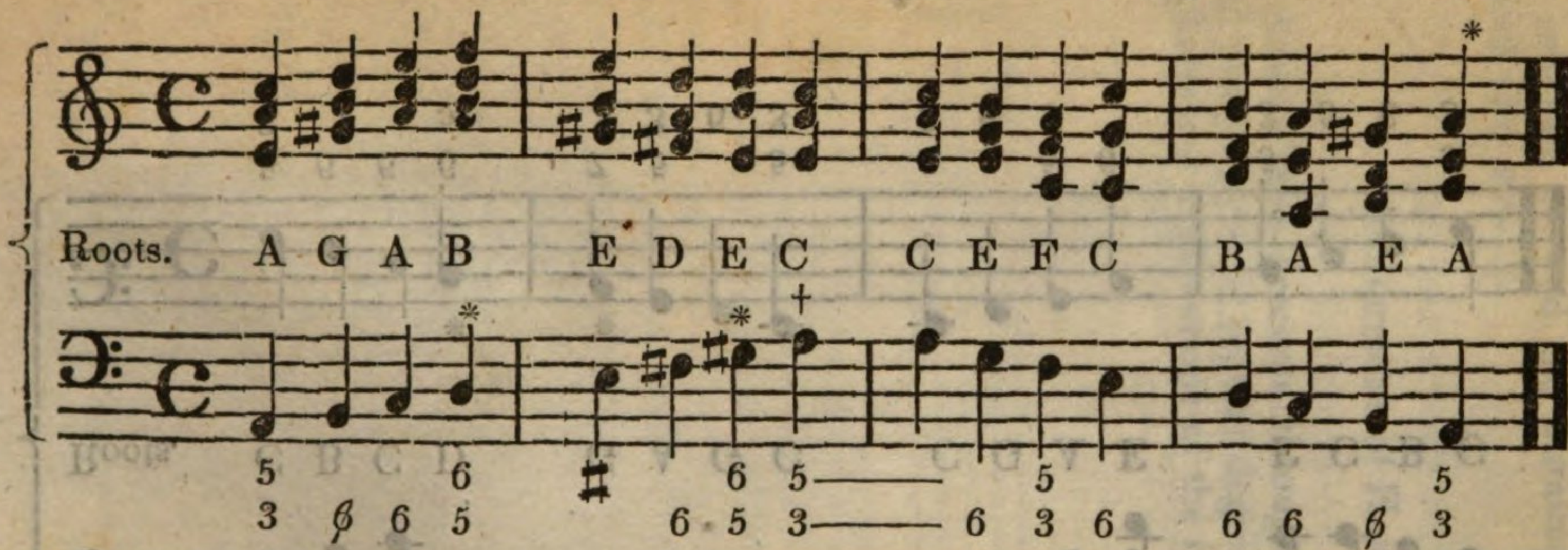
Evolutions of Harmony.

Ascents and descents through the octaves major and minor, by their regular degrees; accompanied by alphabetical explanations of the *harmonical roots*.

Octave of C, Major.



Octave of *A*, *Minor*, the relative of that of *C*, *Major*.



In the first of these Examples we have two discords:—that of D with its seventh, followed by that of G with its seventh: and two in the second:—that of B with its seventh, and that of E with its seventh: all which are distinguished by asterisms.

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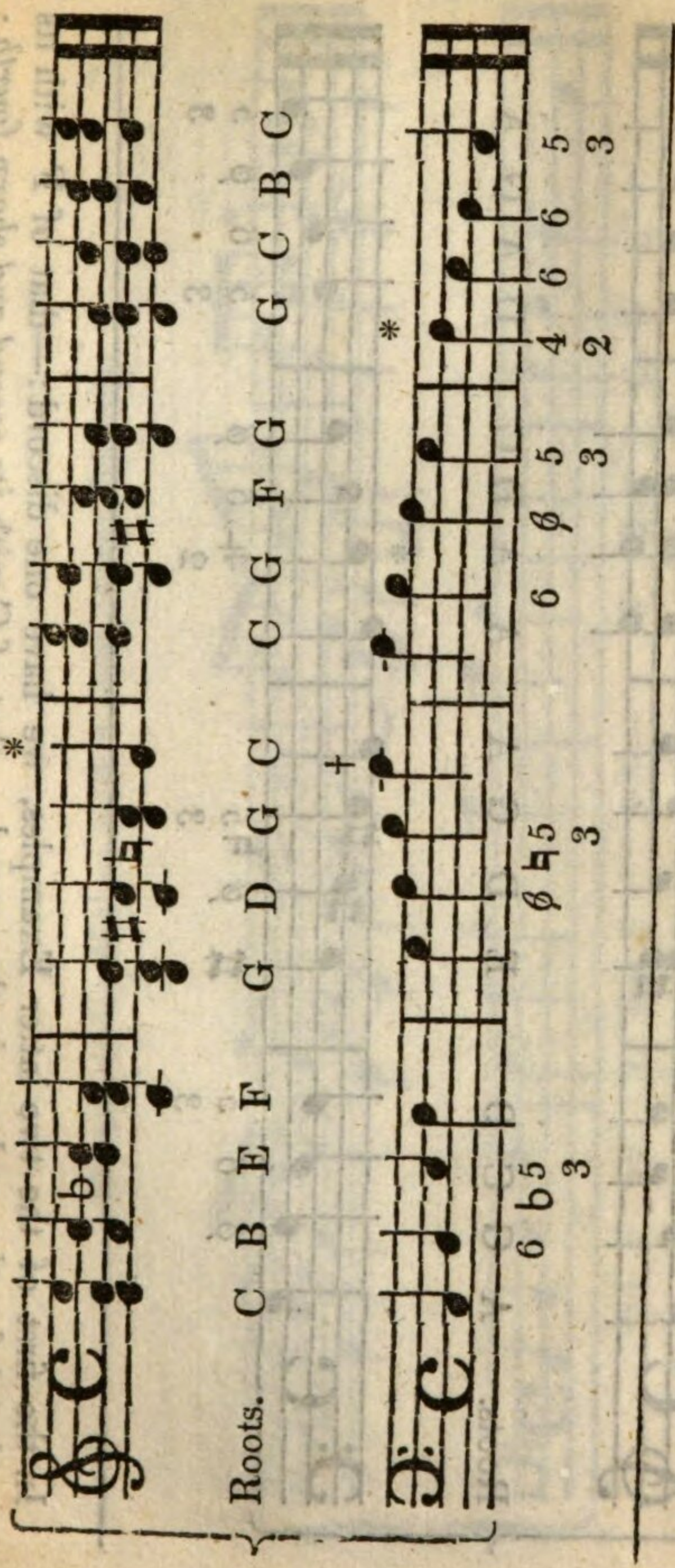
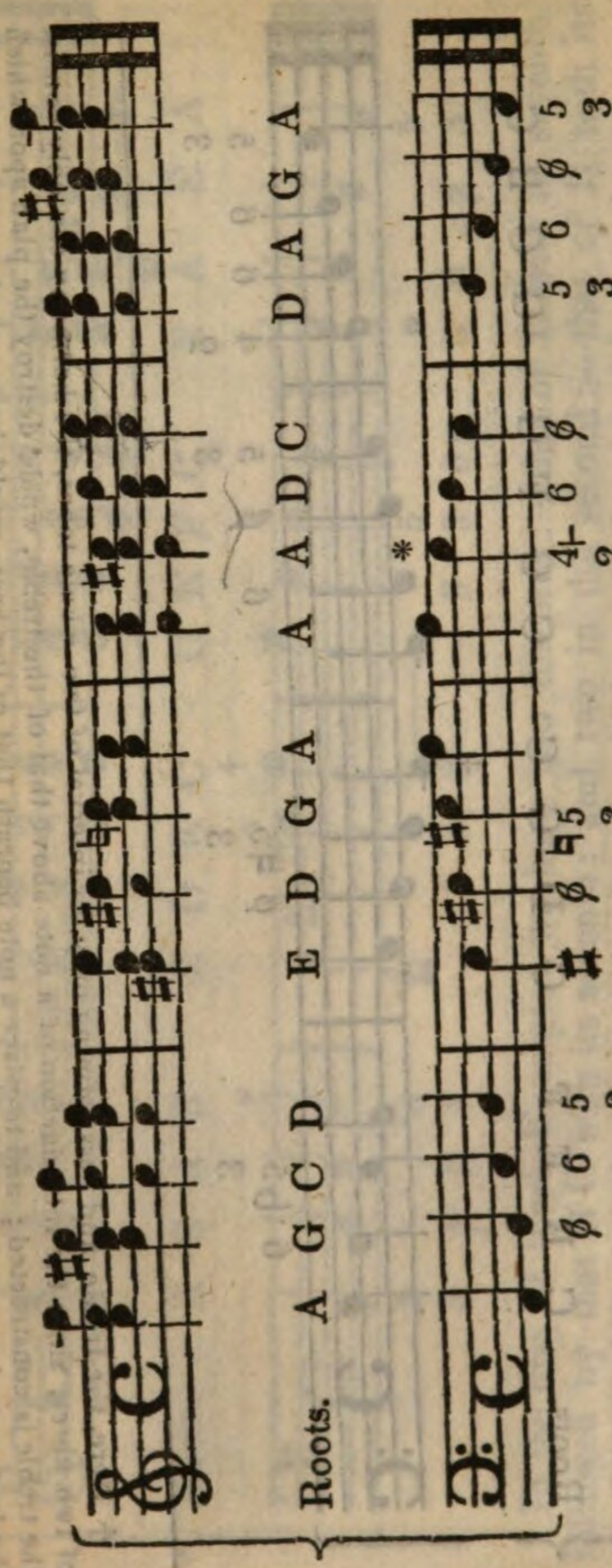
† In most of the old music, the concluding chords of compositions in the *minor* are given with a *major third*; according to which rule, the C in this combination should have been sharp. But no satisfactory reason has ever been given for the usage; and, certainly, the effect is unappropriate, abrupt, and barbarous.

Octave of C, Major.



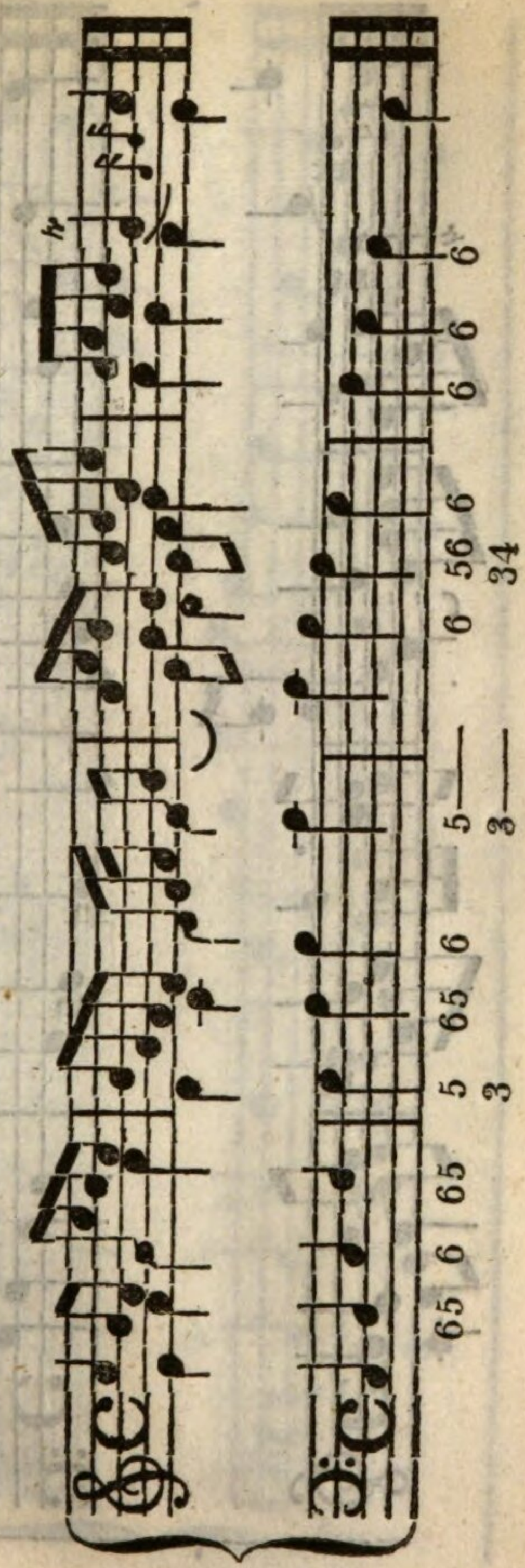
† Here, the treble and bass forming only an interval of two whole tones, the harmony can only consist of two notes, since the introduction of a note above that of the treble, would destroy the plan upon which the treble is constructed; and to place a note beneath that of the bass, would be to substitute that note for the bass note; would be to *change* the bass.

Octave of A, Minor.

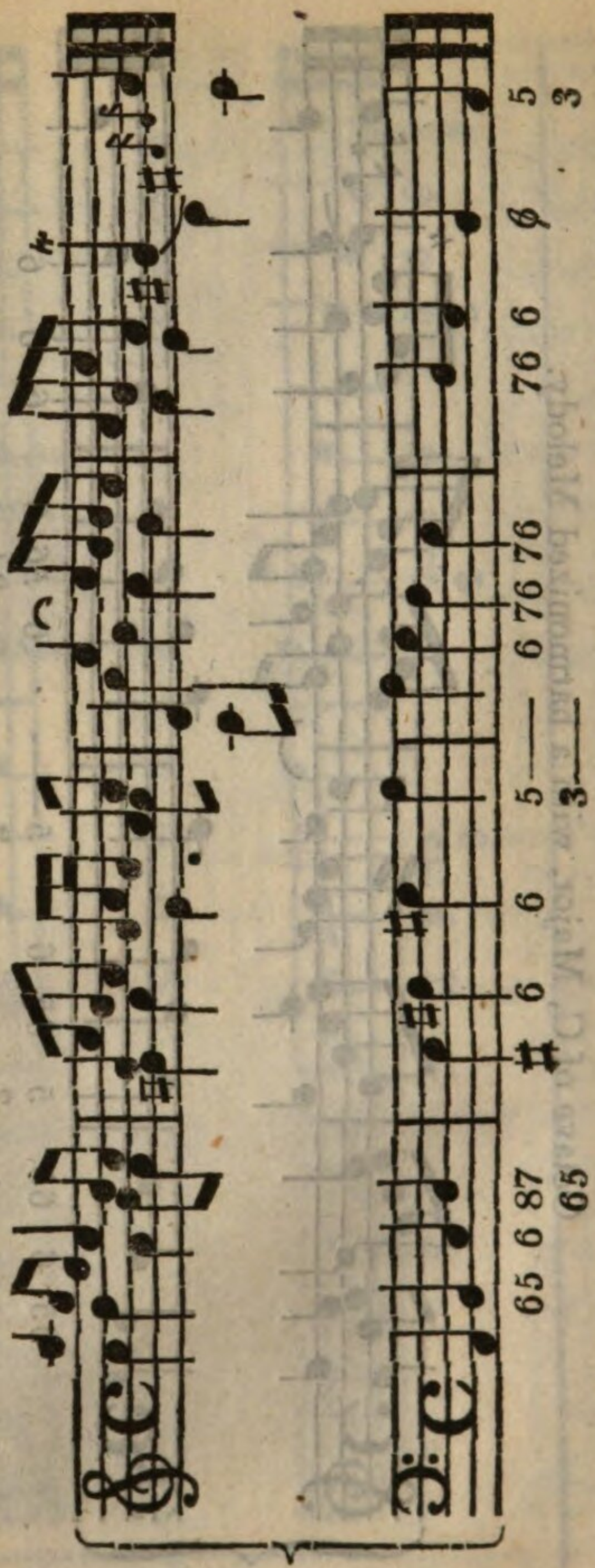


In the first of the two latter Examples, we have one discord:—that of F with its *second and fourth*: and one in the second:—that of G with its *second and sharp fourth*: both of which are distinguished by asterisms.

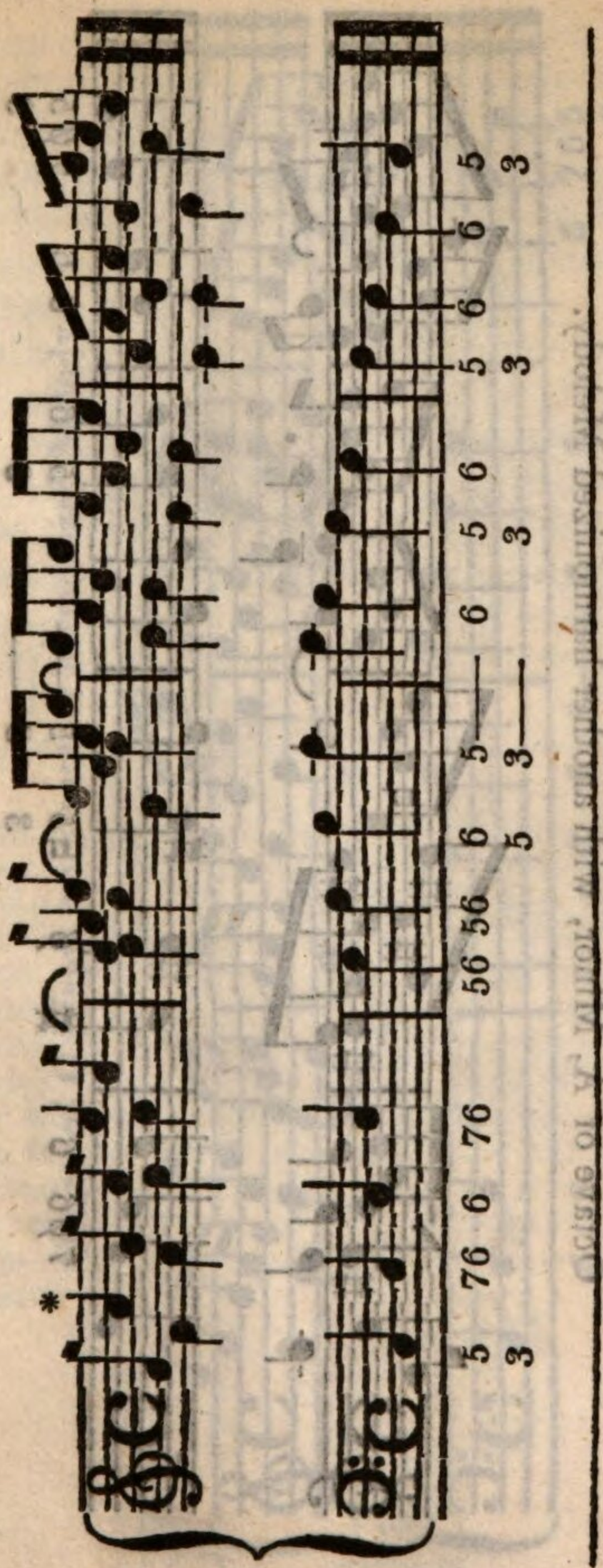
Octave of C, Major, with a harmonized Melody.



Octave of A, Minor, with a harmonized Melody.

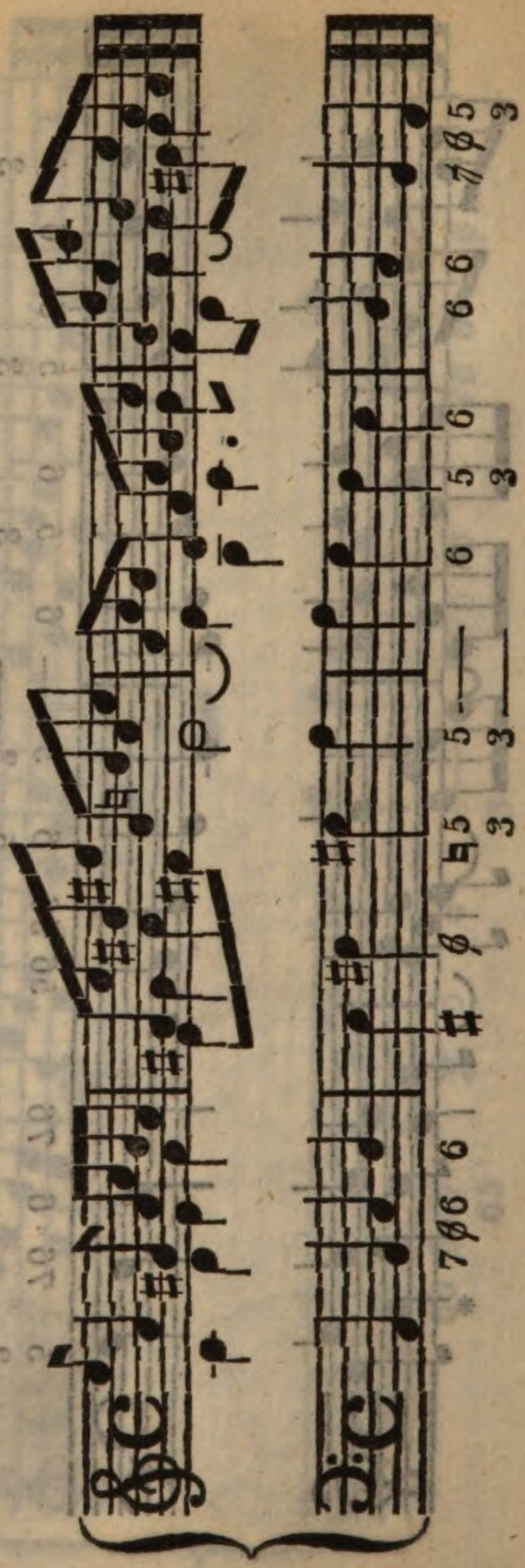


Octave of C, Major, with another harmonized Melody.

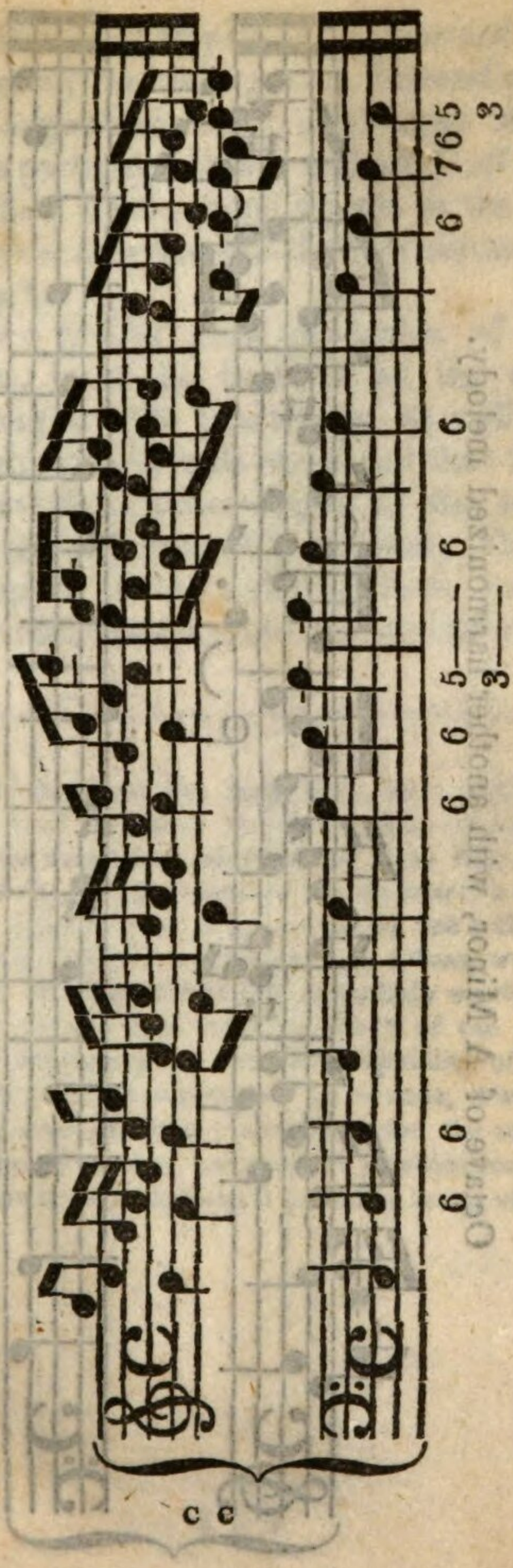


* This cutting off a portion of one of the measures of the time, to give greater length to the preceding measure, is called *syncopation.*

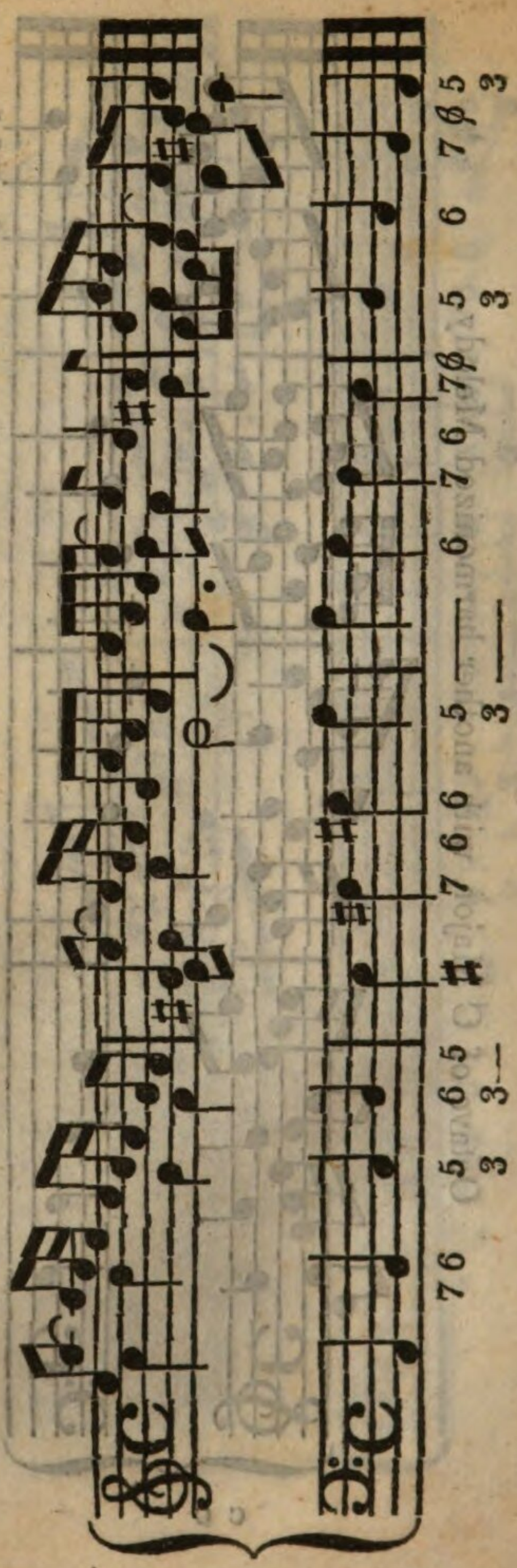
Octave of A, Minor, with another harmonized Melody.



Octave of C Major, with another harmonized Melody.



Octave of A Minor, with another harmonized melody.



By these different examples of harmonized melody, upon the regularly ascending and descending basses of the octave, *major* and *minor*, it has been shown, not only that these particular basses will admit of a variety of airs; but that, by the same licence in the figuring, any bass whatever may become the substratum of melodious diversity*.

Since the two first of these examples, of the *harmonized octave*, form the basis of all the other examples, and ought to be practically, as well as theoretically, understood, it will be proper that the pupil, before he proceed to other stages of the science of combination, should inspect and study the basses of these examples, in the different keys, as they are figured, but without the accompanying chords.

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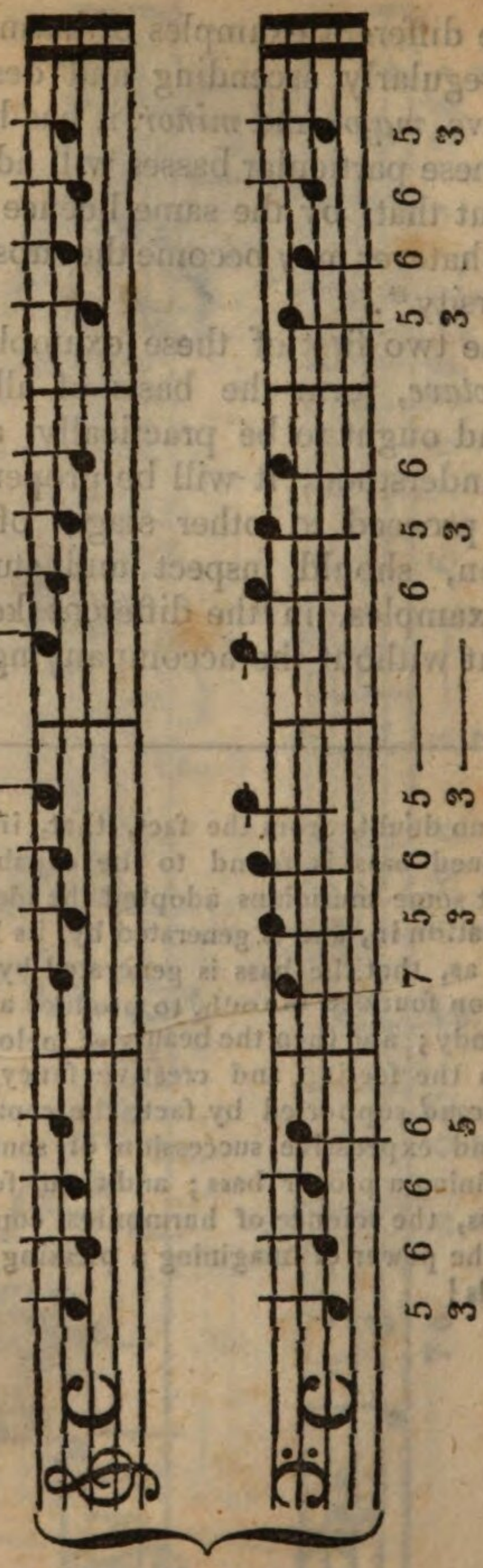
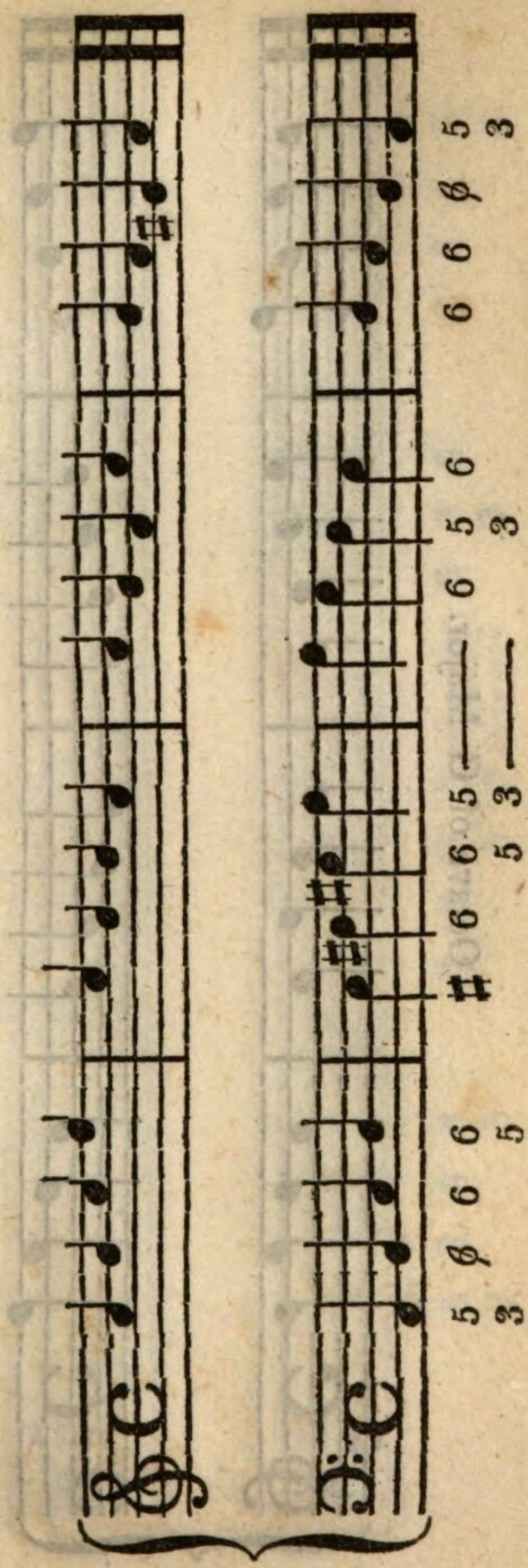
* It was, no doubt, from the fact, that, in ingenious hands, a predetermined bass is found to be capable of suggesting a melody, that some musicians adopted the idea, that all melody has its foundation in, and is generated by, its bass: a conception as incorrect as, that the bass is generated by the treble. Were the *first* notion founded in truth, to produce a bass, would be, to secure a melody; and then the beauty of melody would no longer depend upon the feeling and creative fancy of the composer! Were the *second* supported by fact, the capability of imagining a pleasing and expressive succession of sounds, would include that of subjoining a proper bass; and then, for the sub-addition of such a bass, the science of harmonical combination would be included in the power of imagining a pleasing series of unaccompanied sounds!

Octave of C Major.

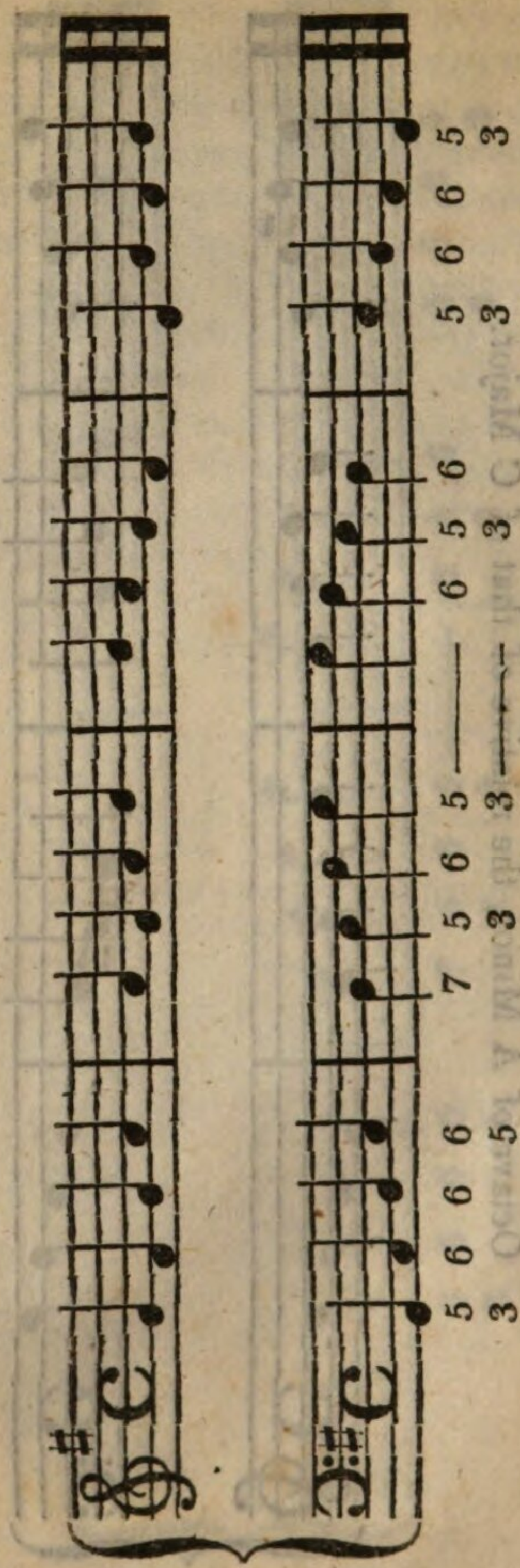


Octave of A Minor, the relative of that of C Major.

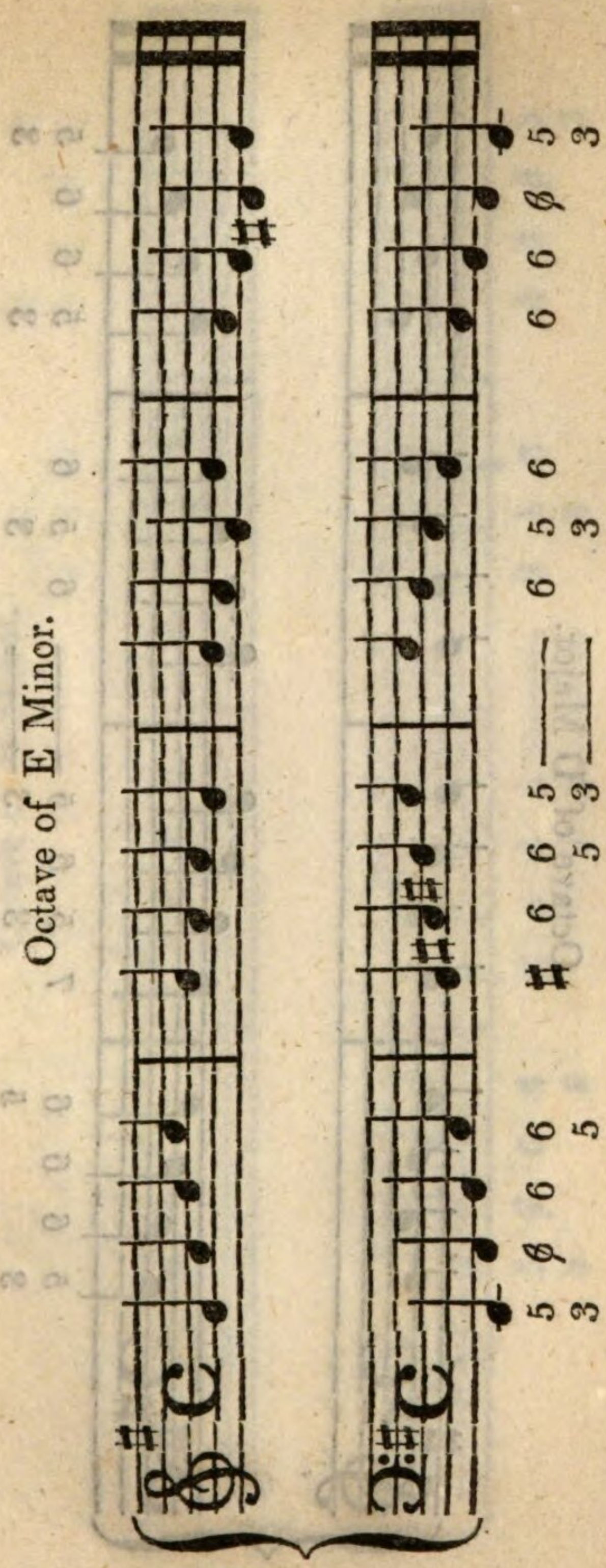


c c 3

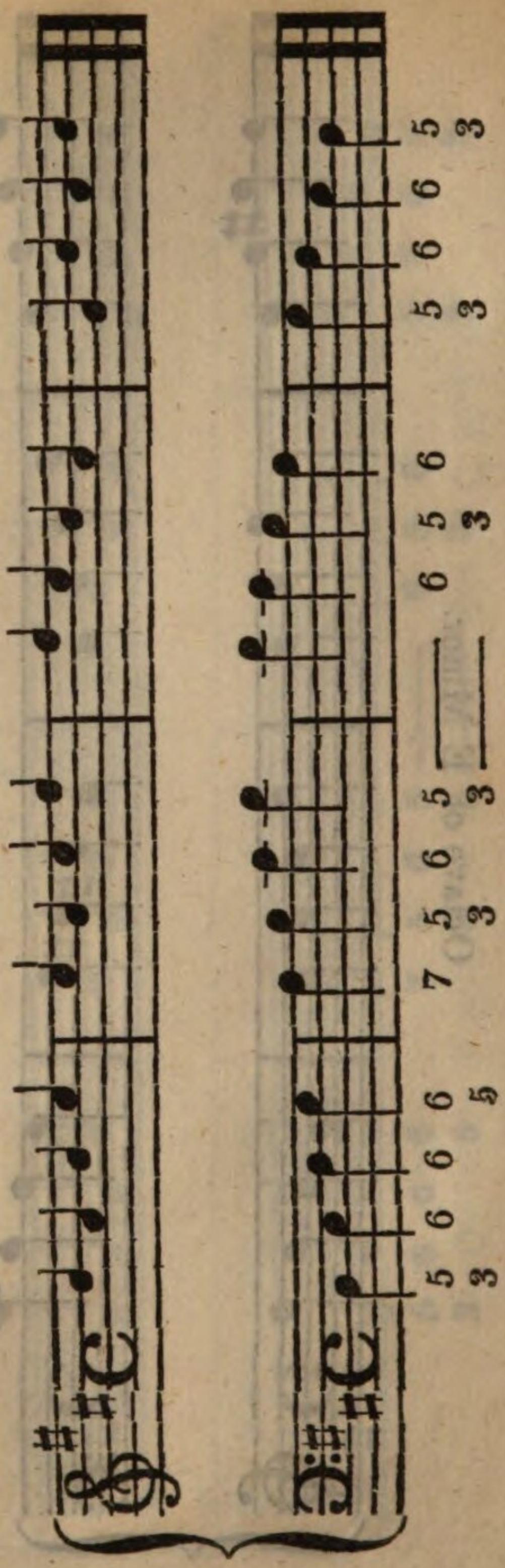
Octave of G Major.



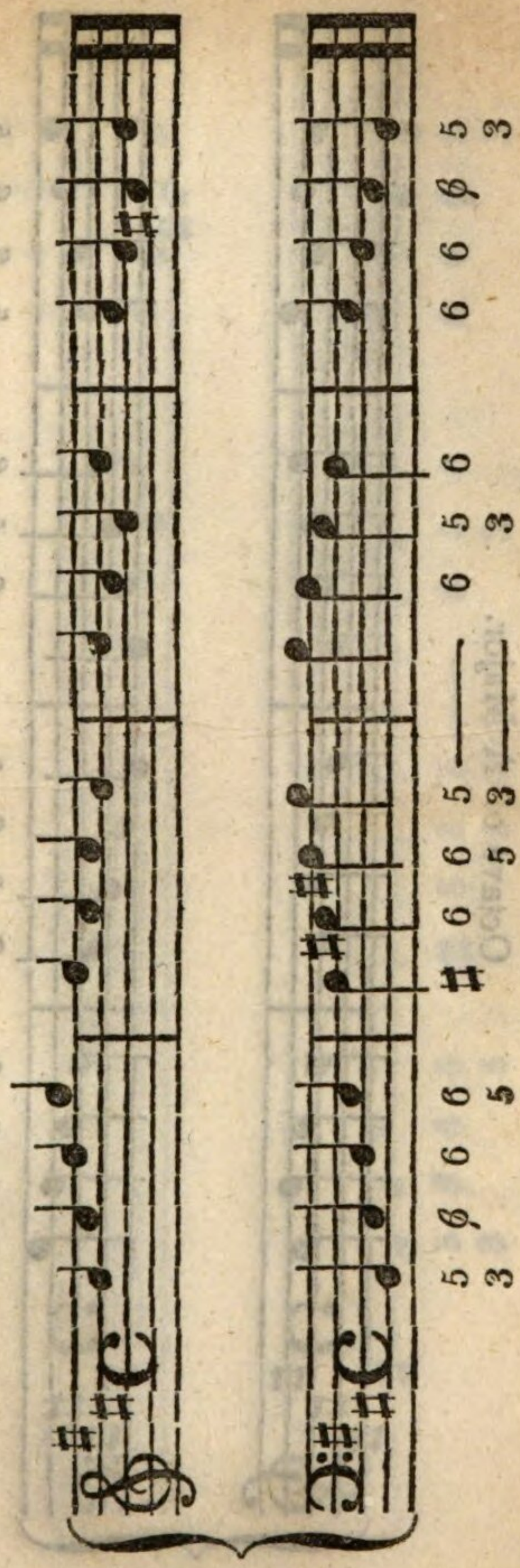
Octave of E Minor.



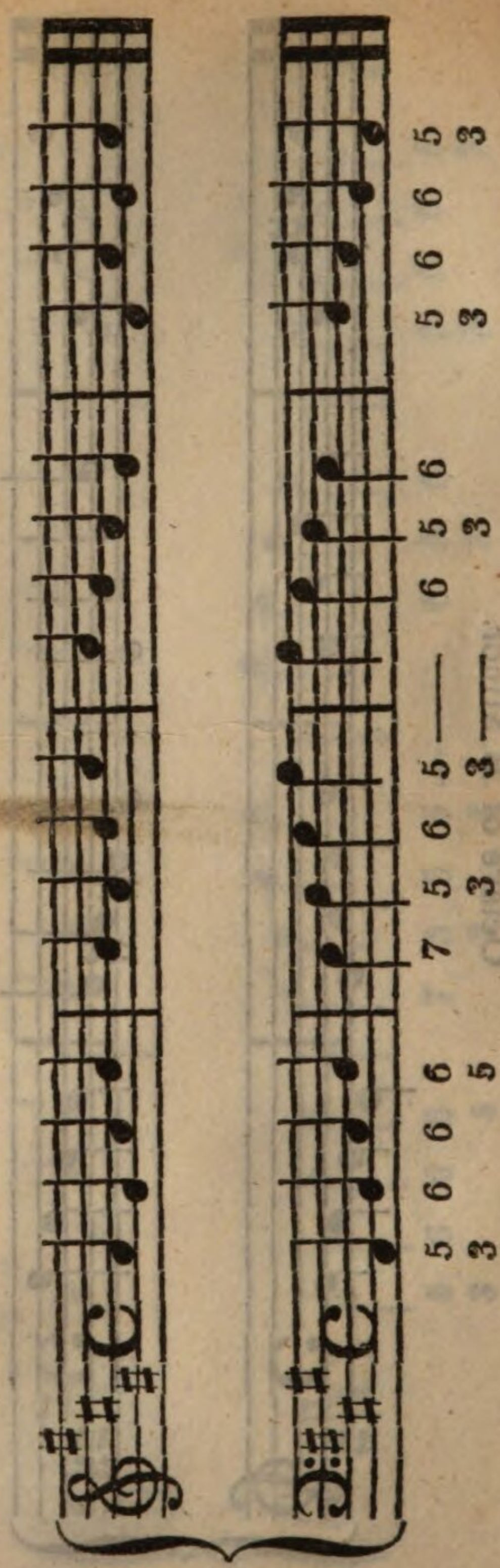
Octave of D Major.

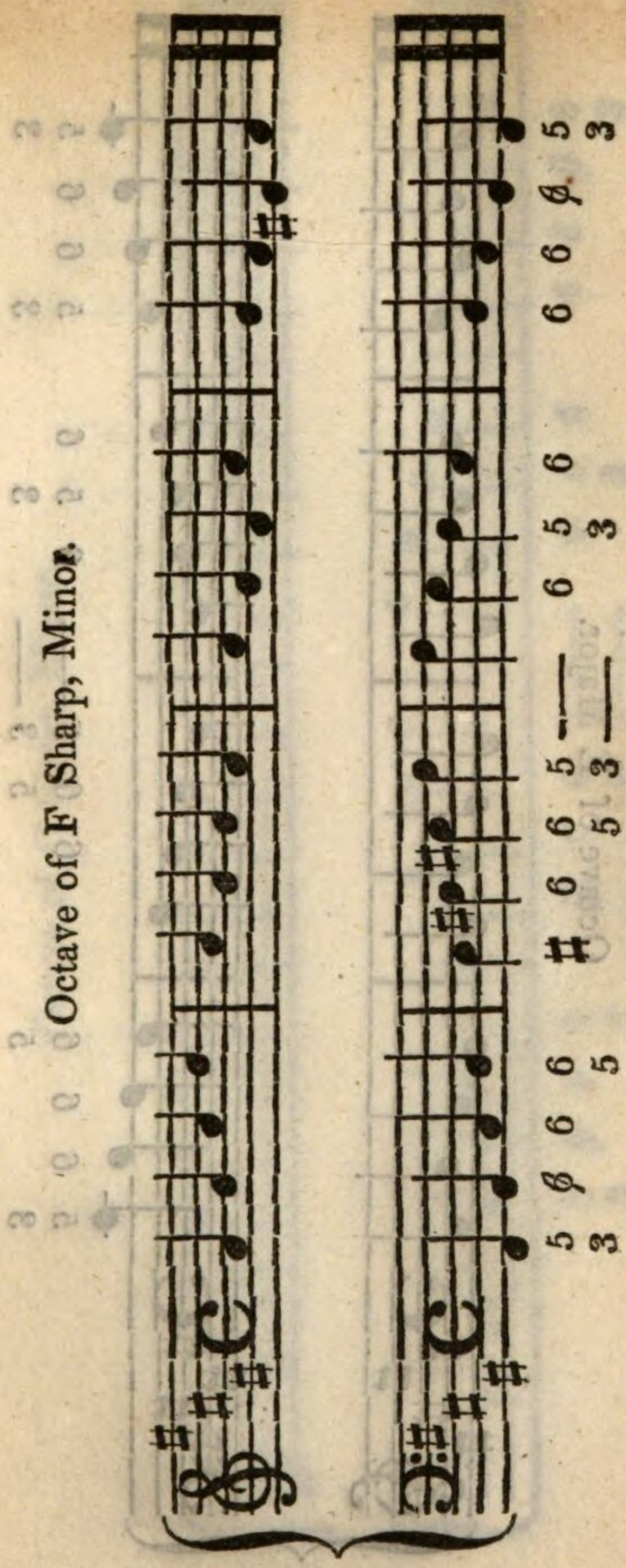


Octave of B Minor.

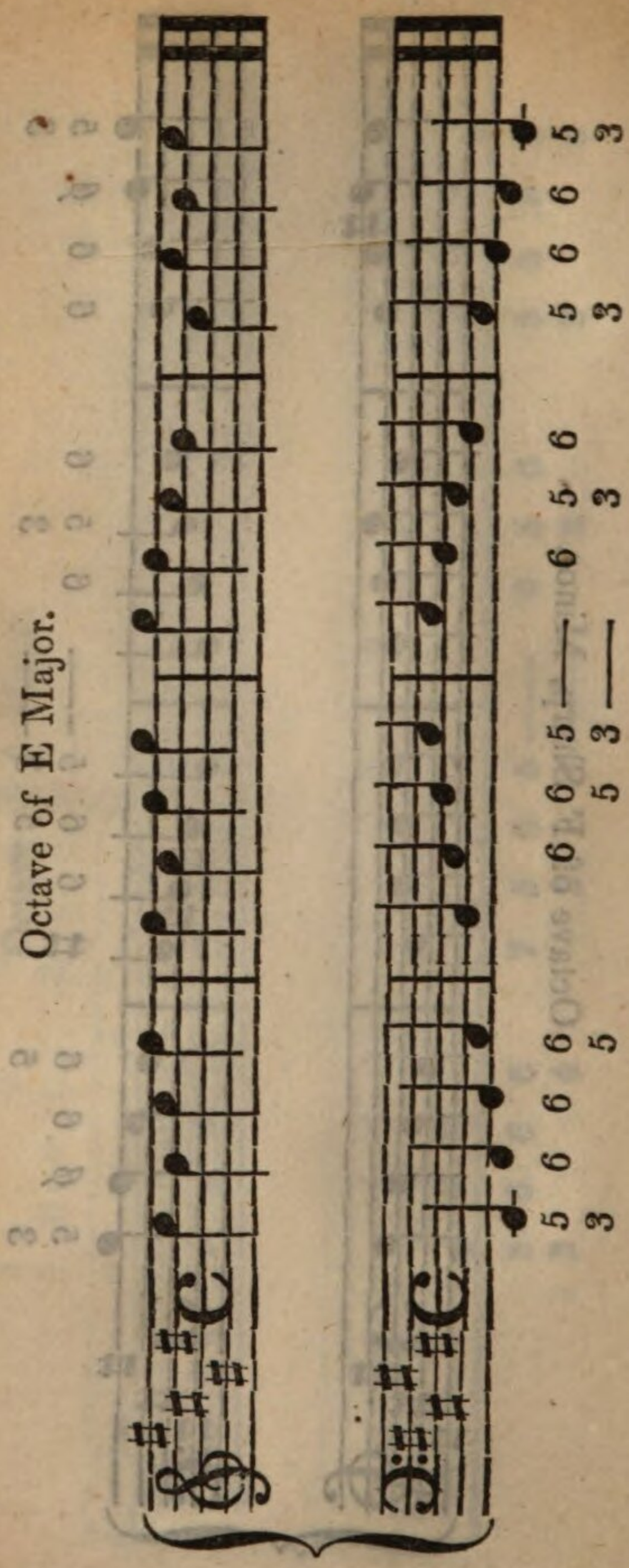


Octave of A Major.

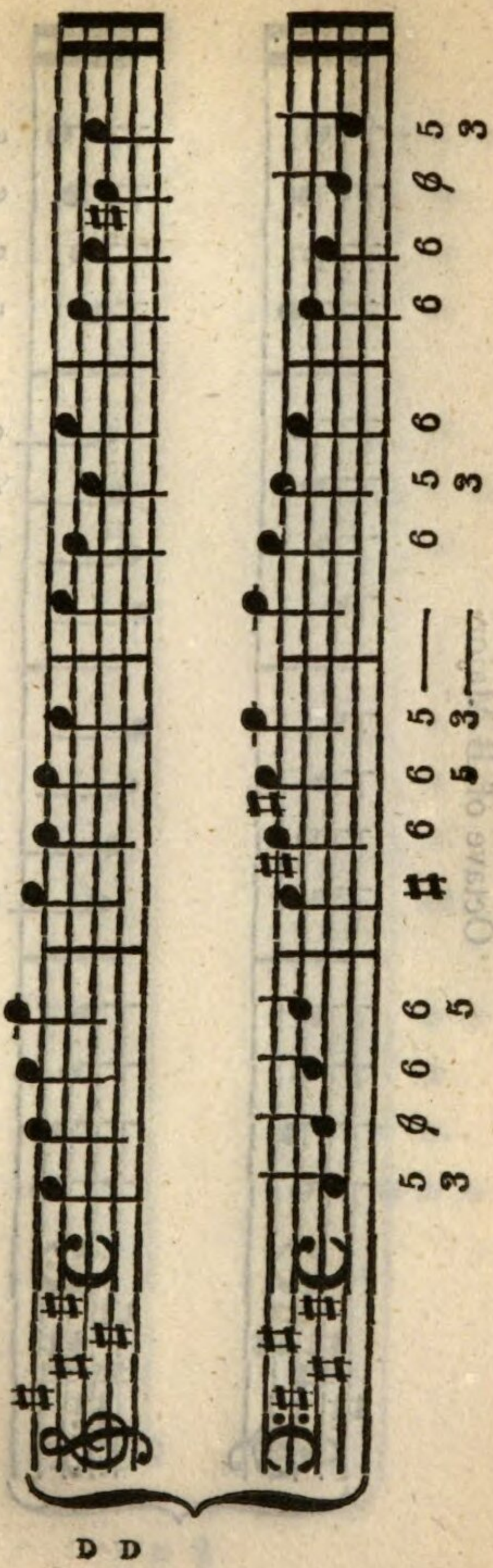



Octave of F Sharp, Minor.

Octave of E Major.

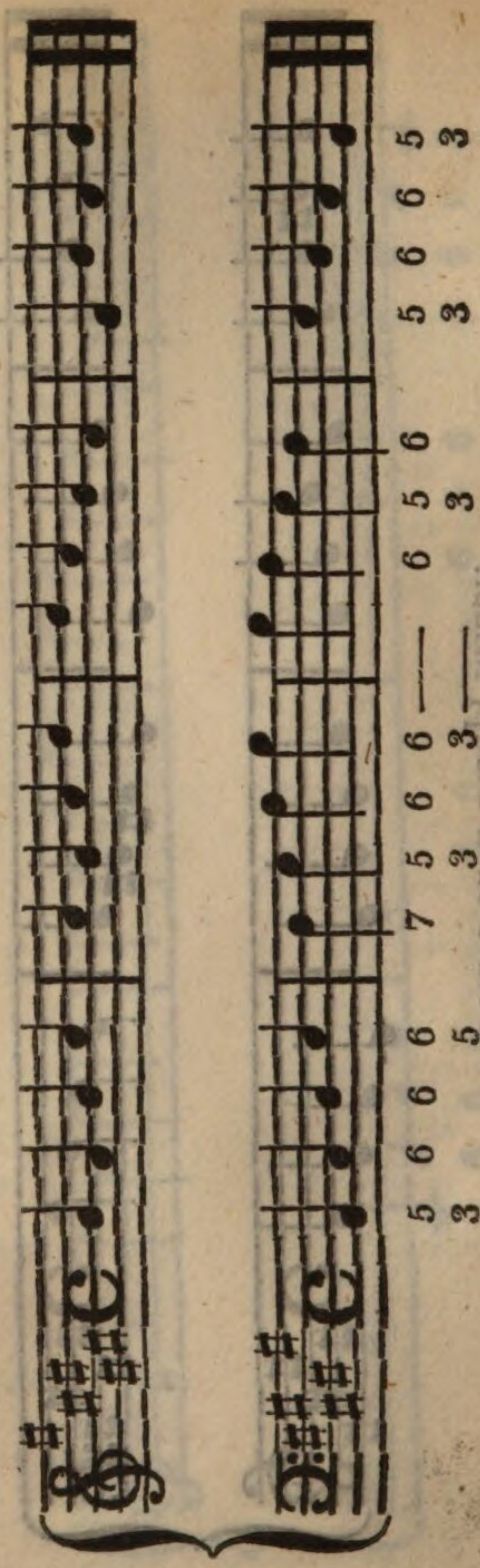


Octave of C Sharp, Minor.

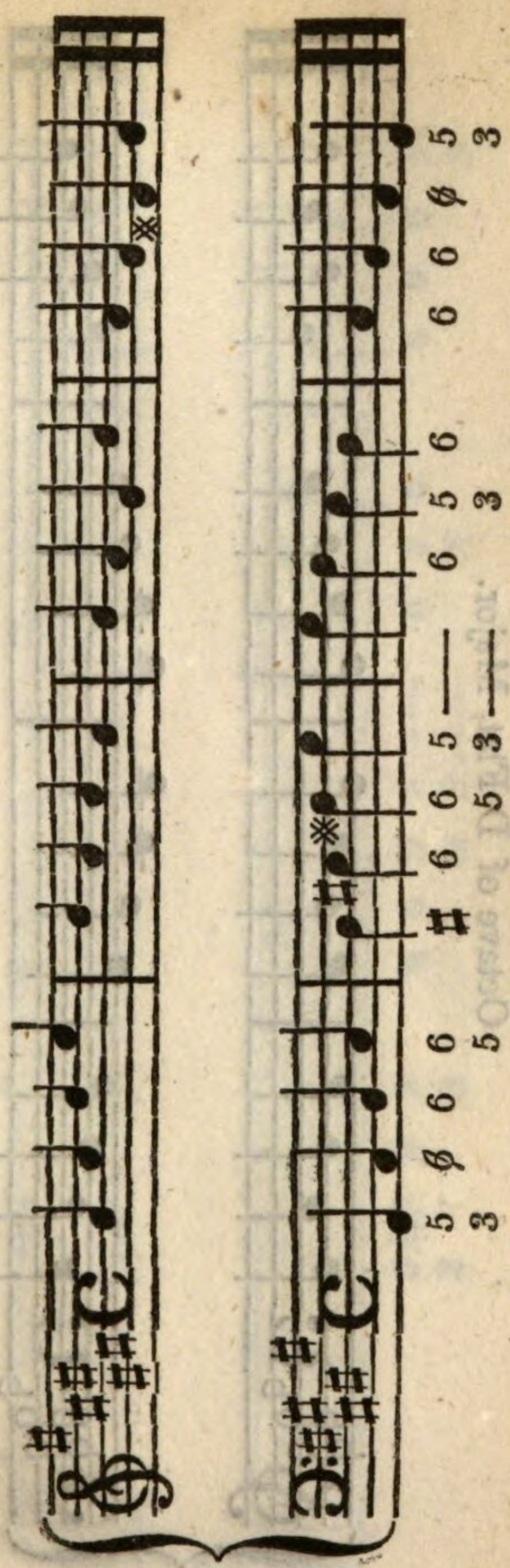


D D

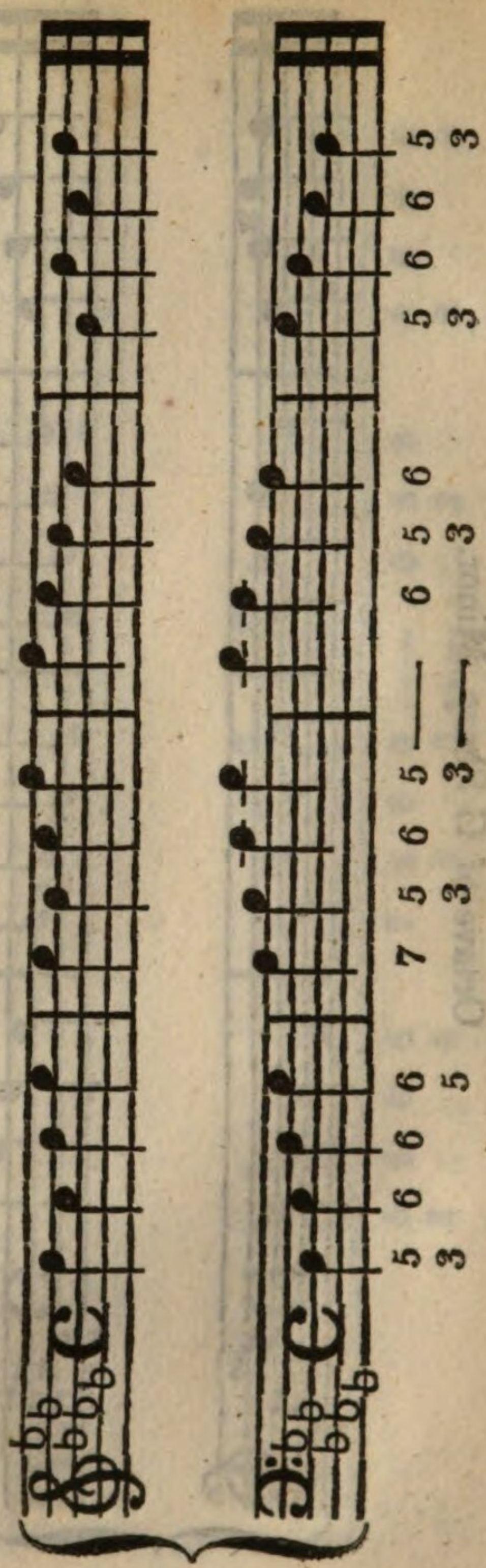
Octave of B Major.



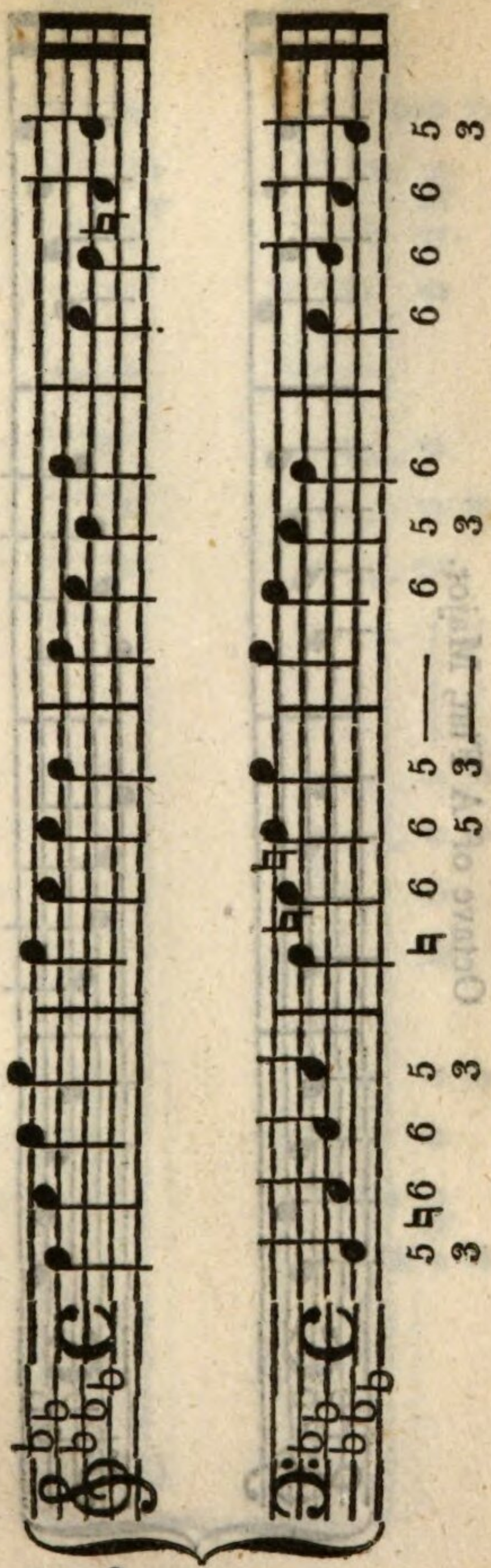
Octave of G Sharp, Minor.



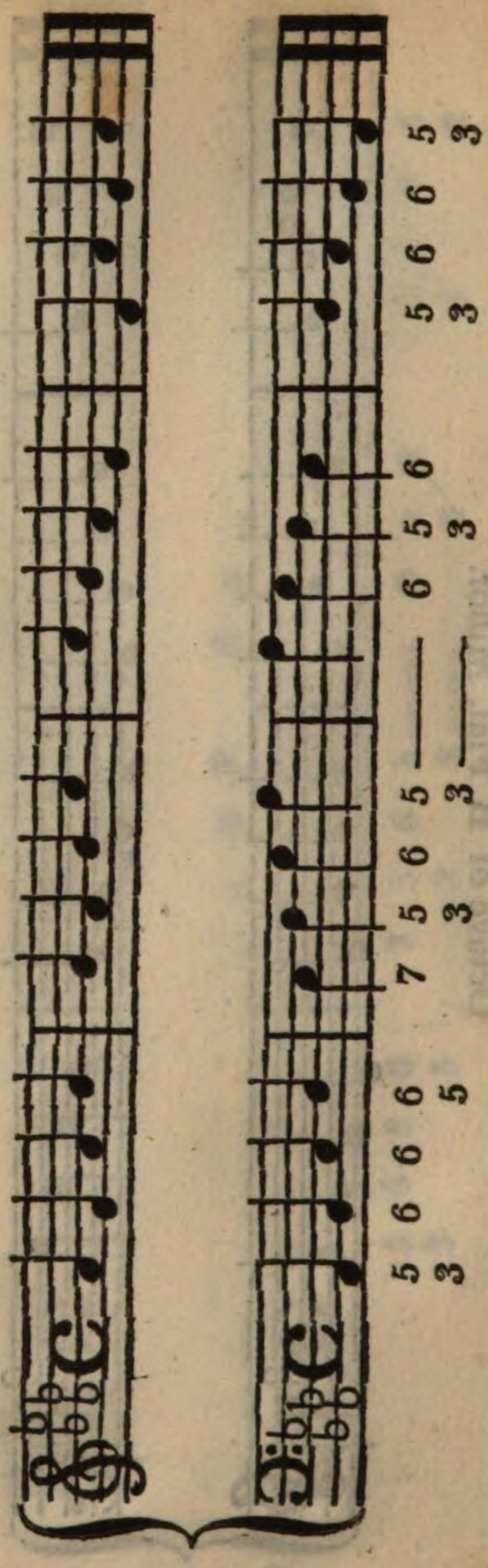
Octave of D Flat, Major.


5 6 5 6 5 6 7 5 6 5 6 5 6

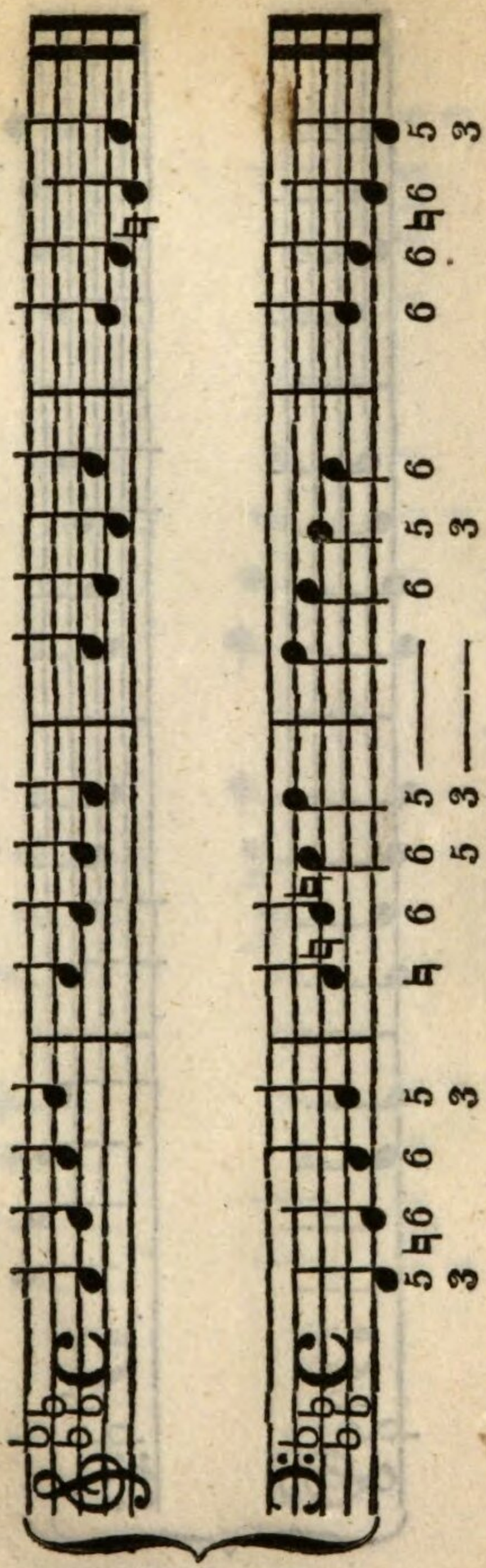
Octave of B Flat, Minor.



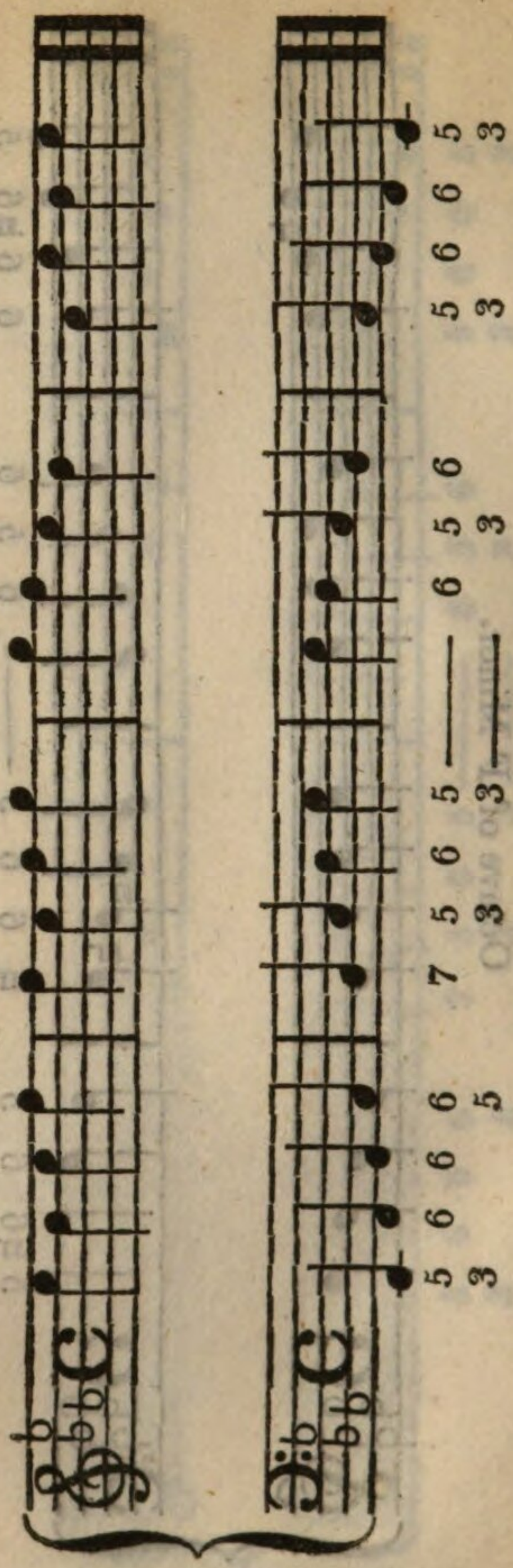
Octave of A Flat, Major.


5 6 6 5 6 6 5 6 7 5 6 5 6 5 6

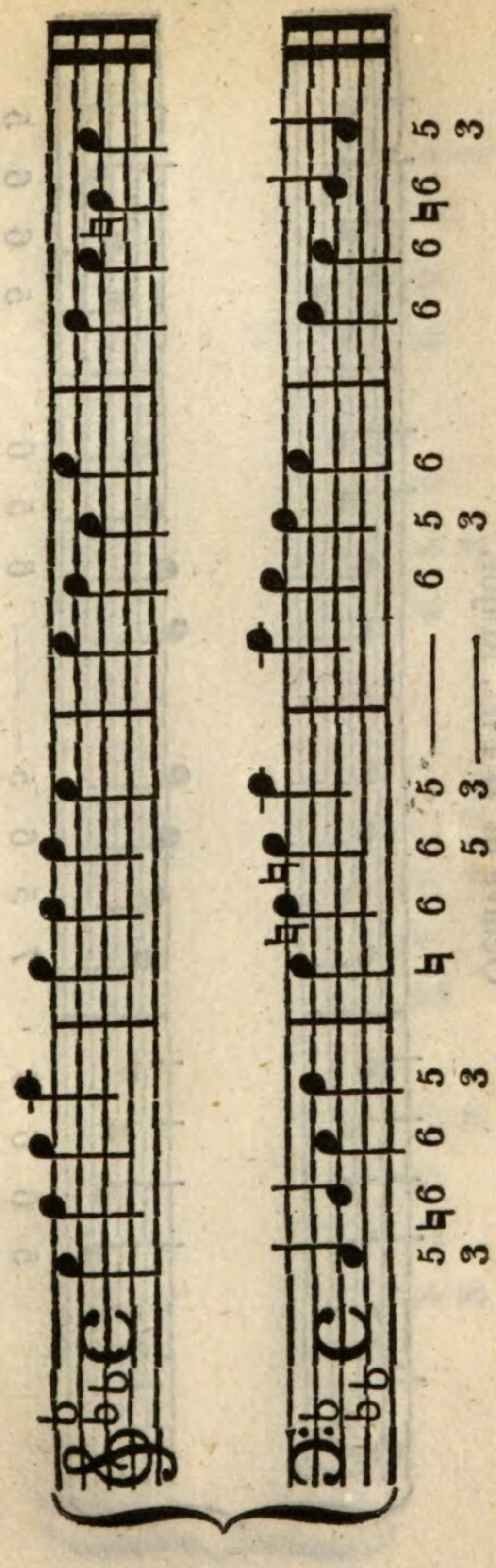
Octave of F Minor.



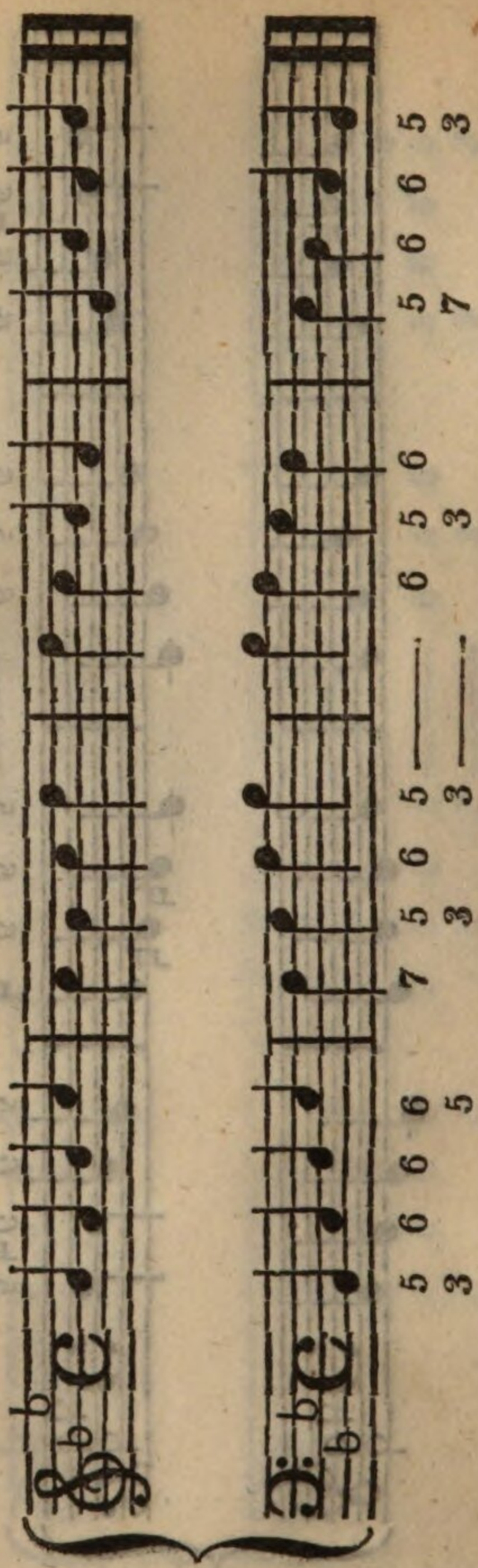
Octave of E Flat, Major.



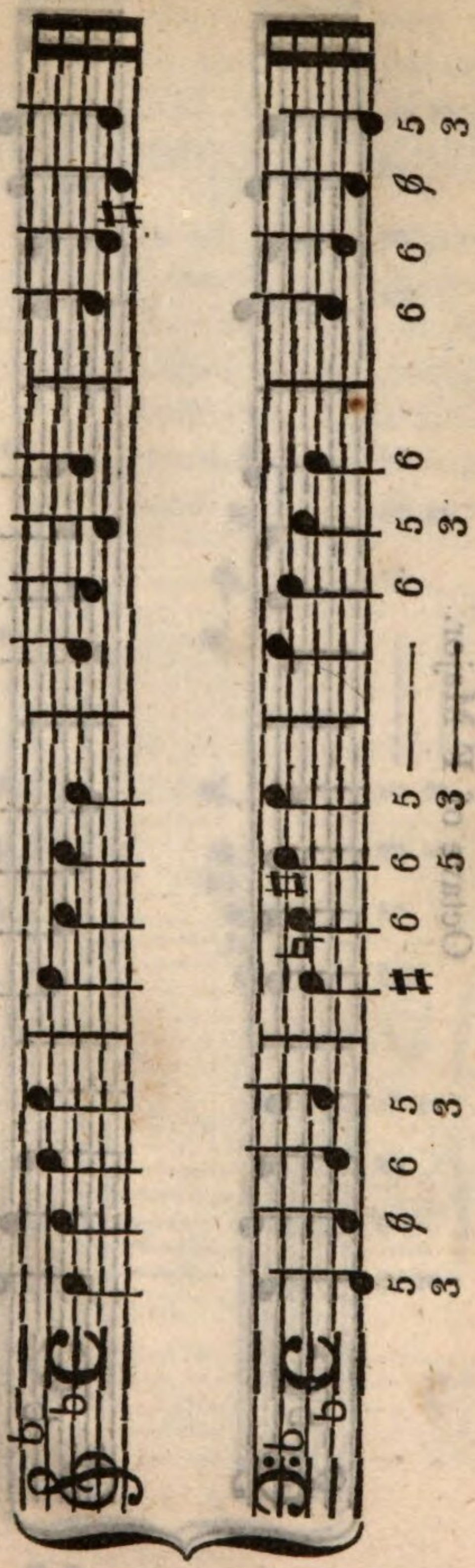
Octave of C Minor.



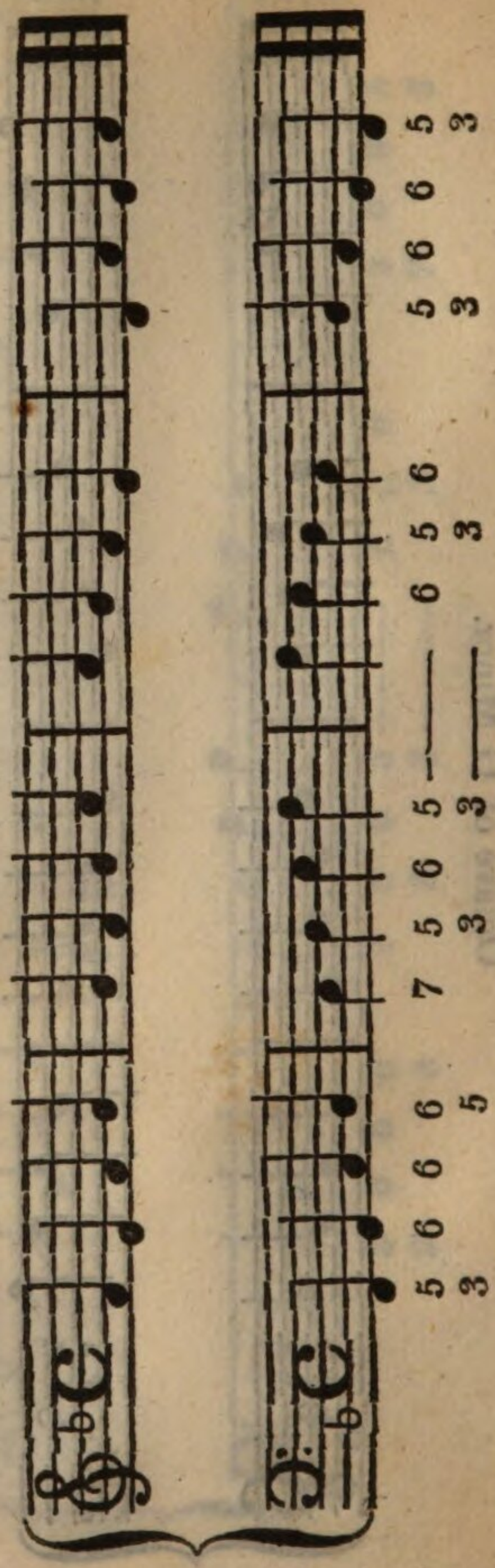
Octave of B Flat, Major.



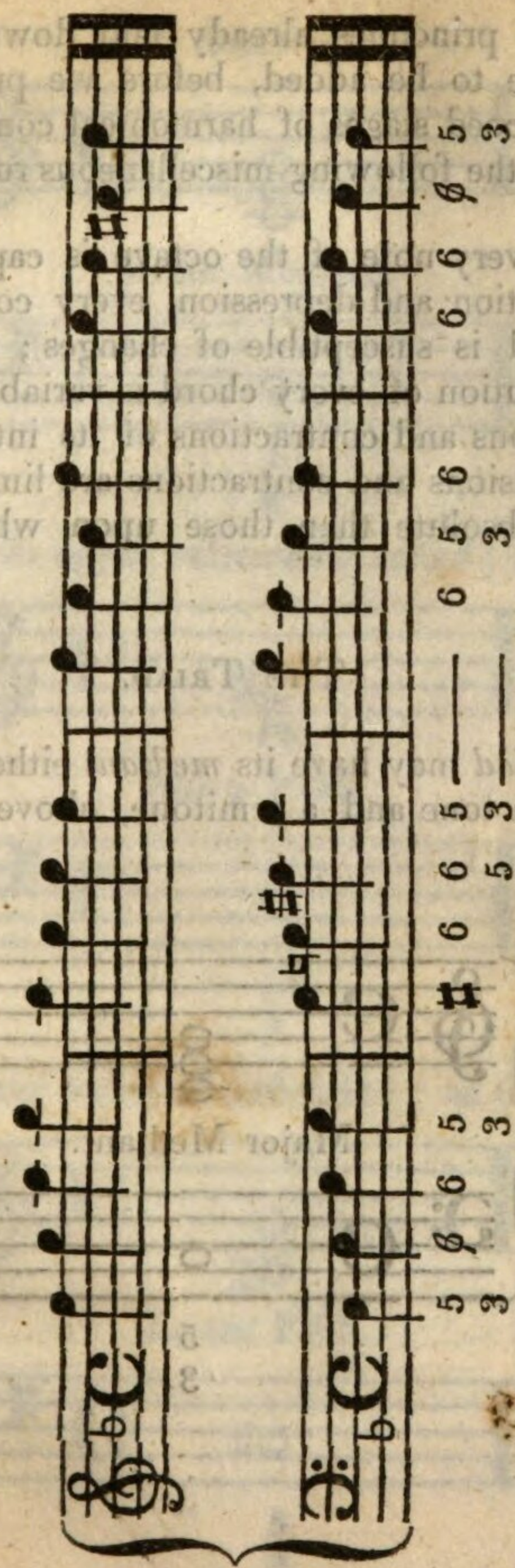
Octave of G Minor.



Octave of F Major.



Octave of D Minor.



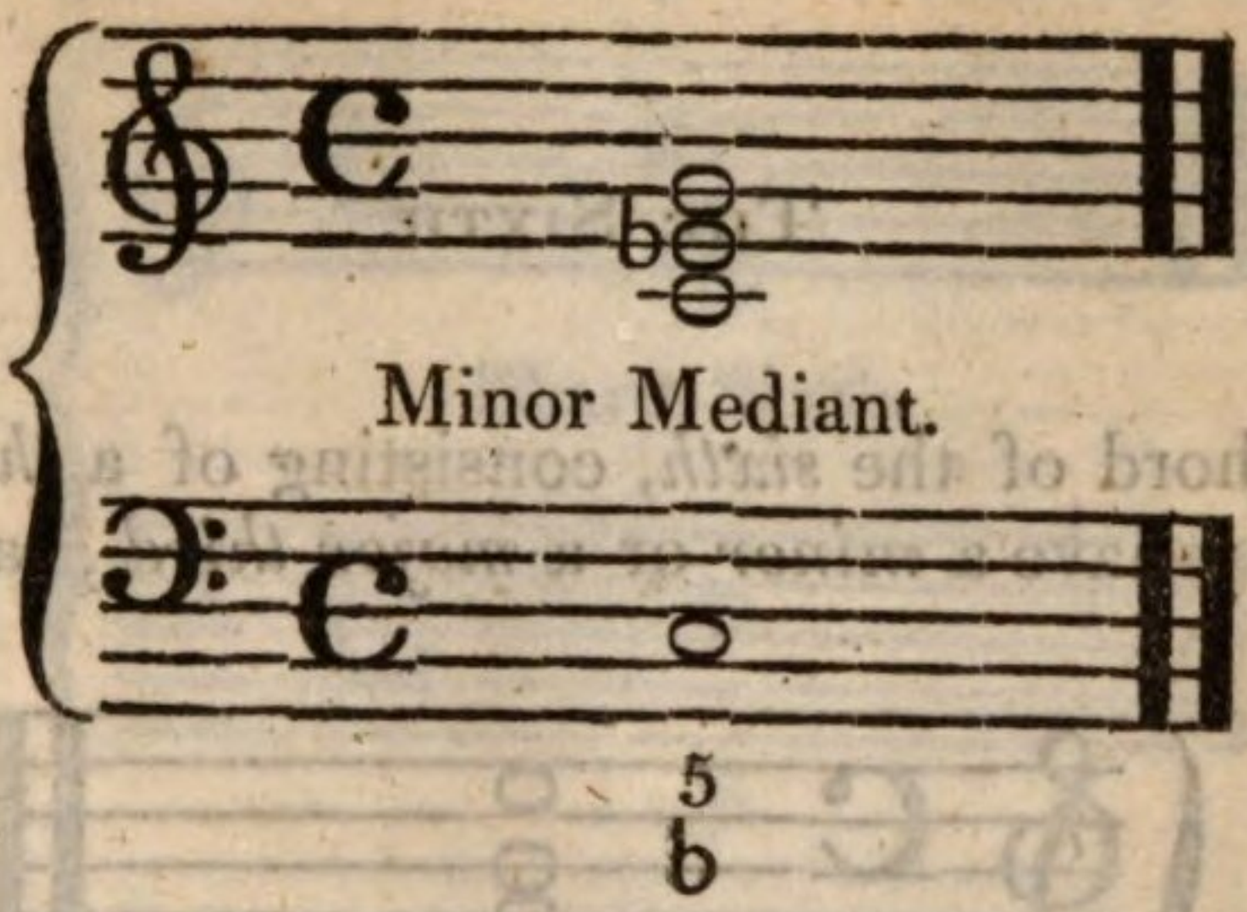
To the principles already laid down and exemplified, are to be added, before we proceed to the more advanced stages of harmonical construction and evolution, the following miscellaneous rules.

Since every note of the octave is capable of artificial elevation and depression, every constituent part of a chord is susceptible of changes; consequently, the constitution of every chord is variable—is subject to extensions and contractions of its intervals. But these extensions and contractions are limited by rules not less absolute than those upon which they are founded.

The Triad.

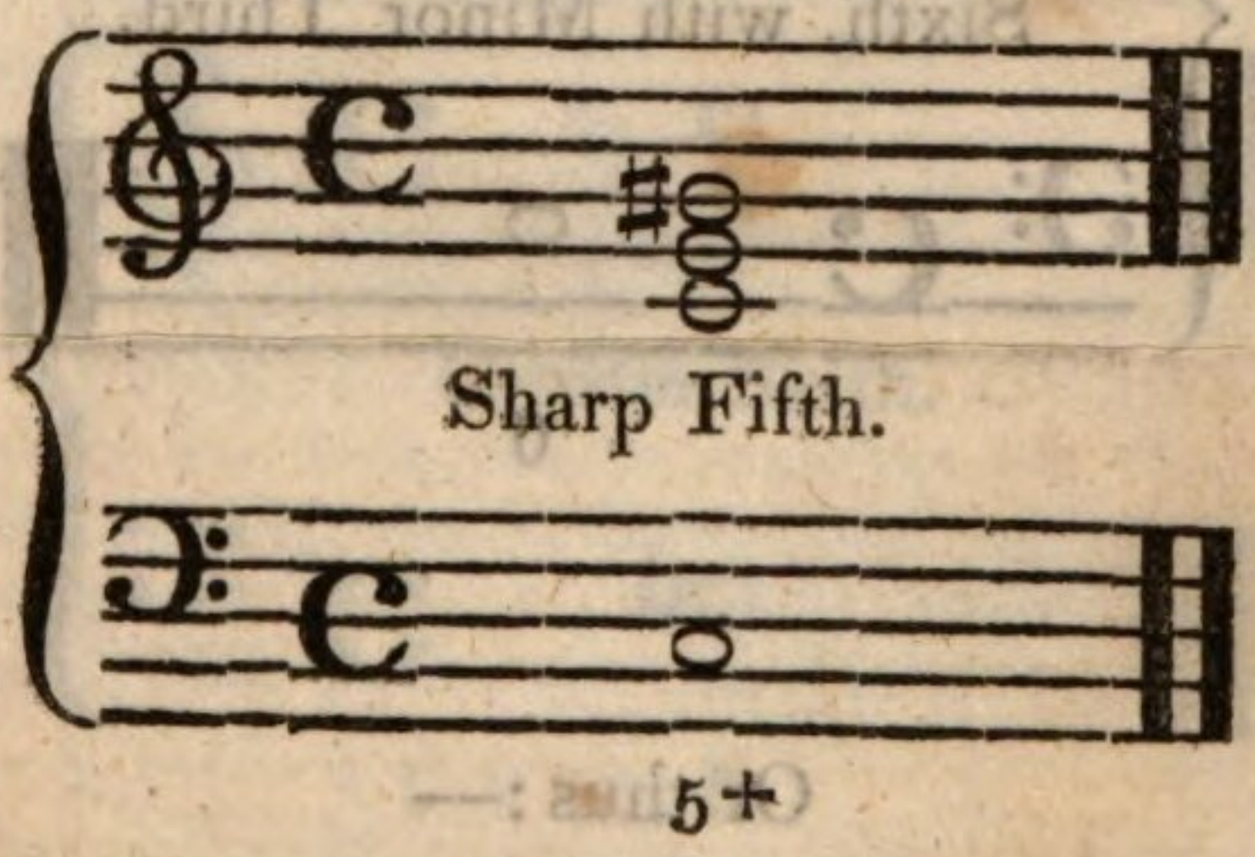
The *Triad* may have its *mediant* either two whole tones, or a tone and a semitone, above its *Root*; as thus:—

Or thus :—



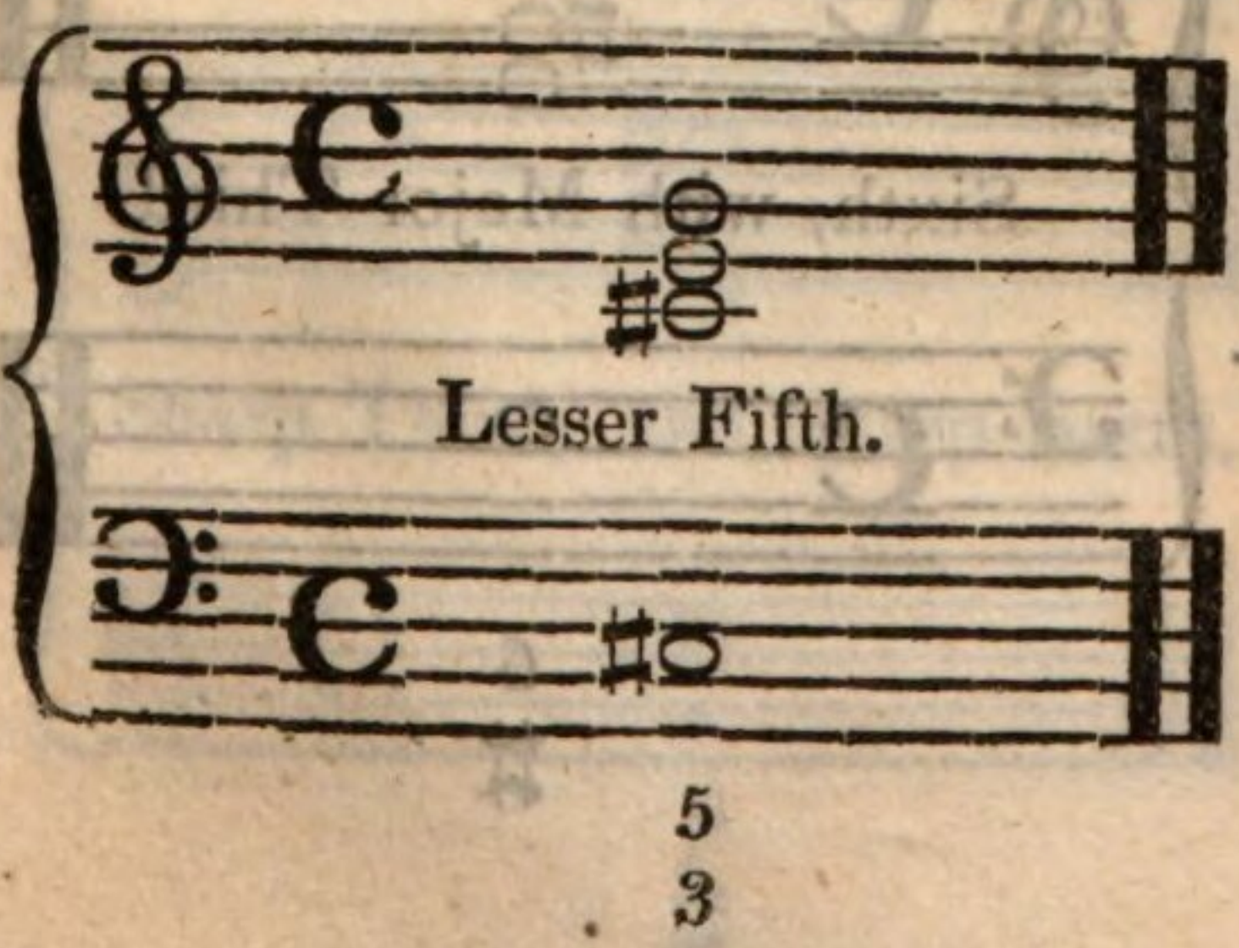
Minor Mediant.

Or may have its upper extreme extended ; as thus :—



Sharp Fifth.

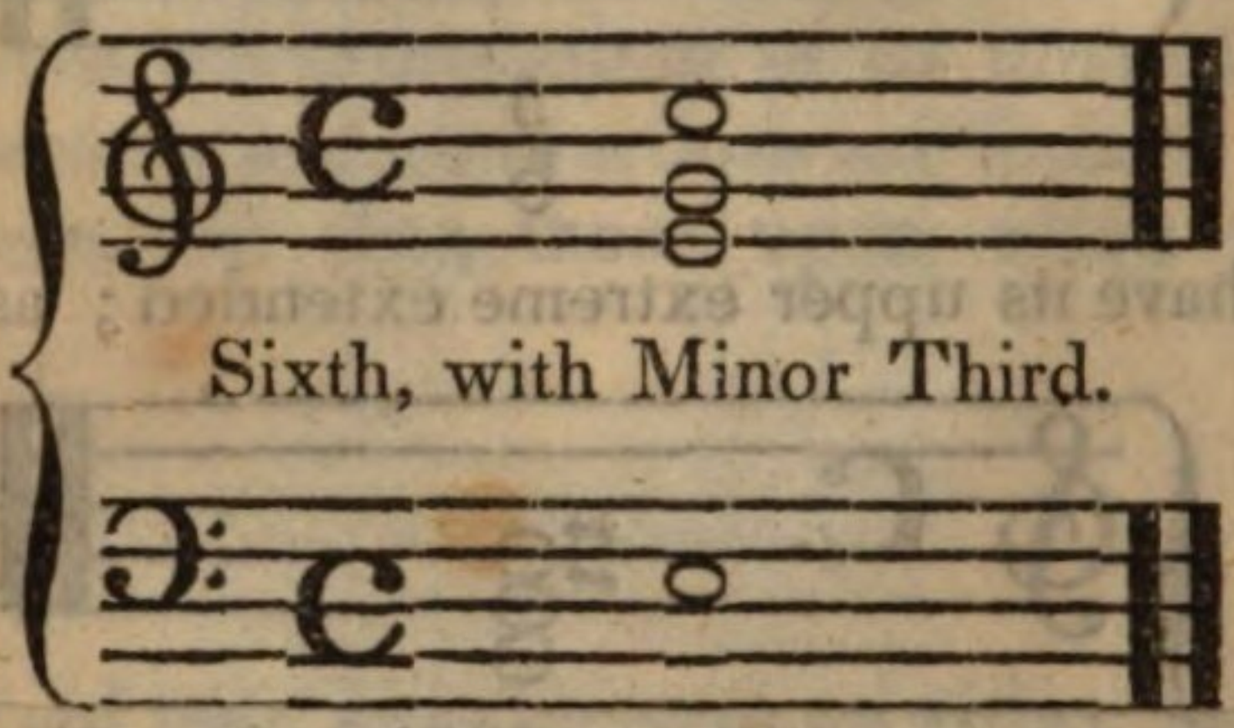
Or its lower extreme contracted ; as thus :—



Lesser Fifth.

The Sixth.

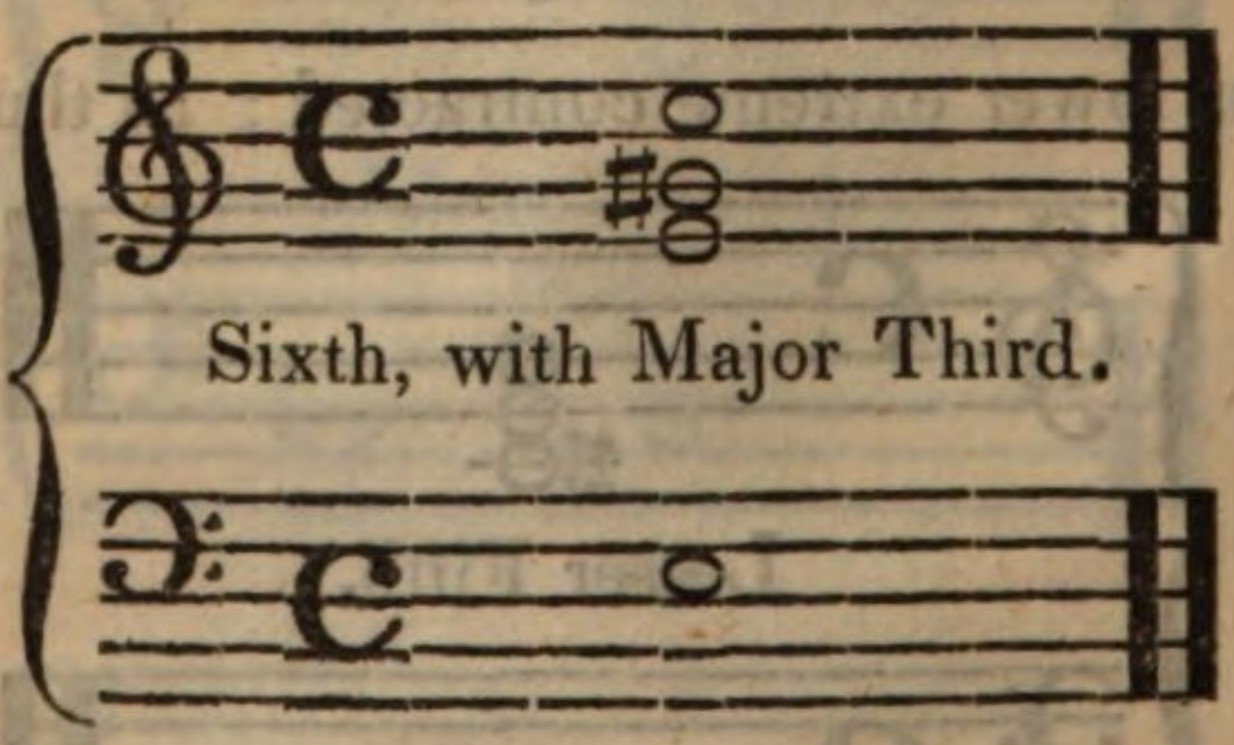
The chord of the *sixth*, consisting of a *third* and a *sixth*, may have a *minor* or a *major third*; as thus:—



Sixth, with Minor Third.

6

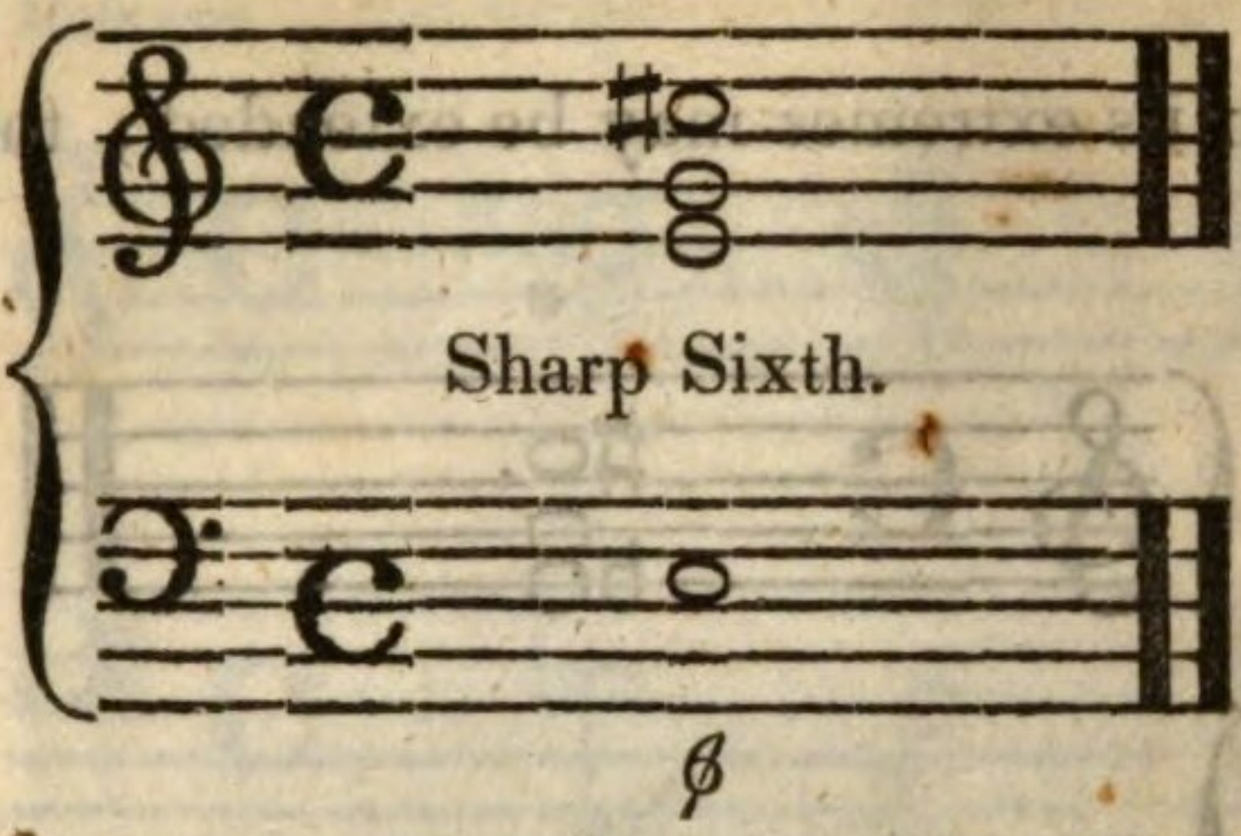
Or thus:—



Sixth, with Major Third.

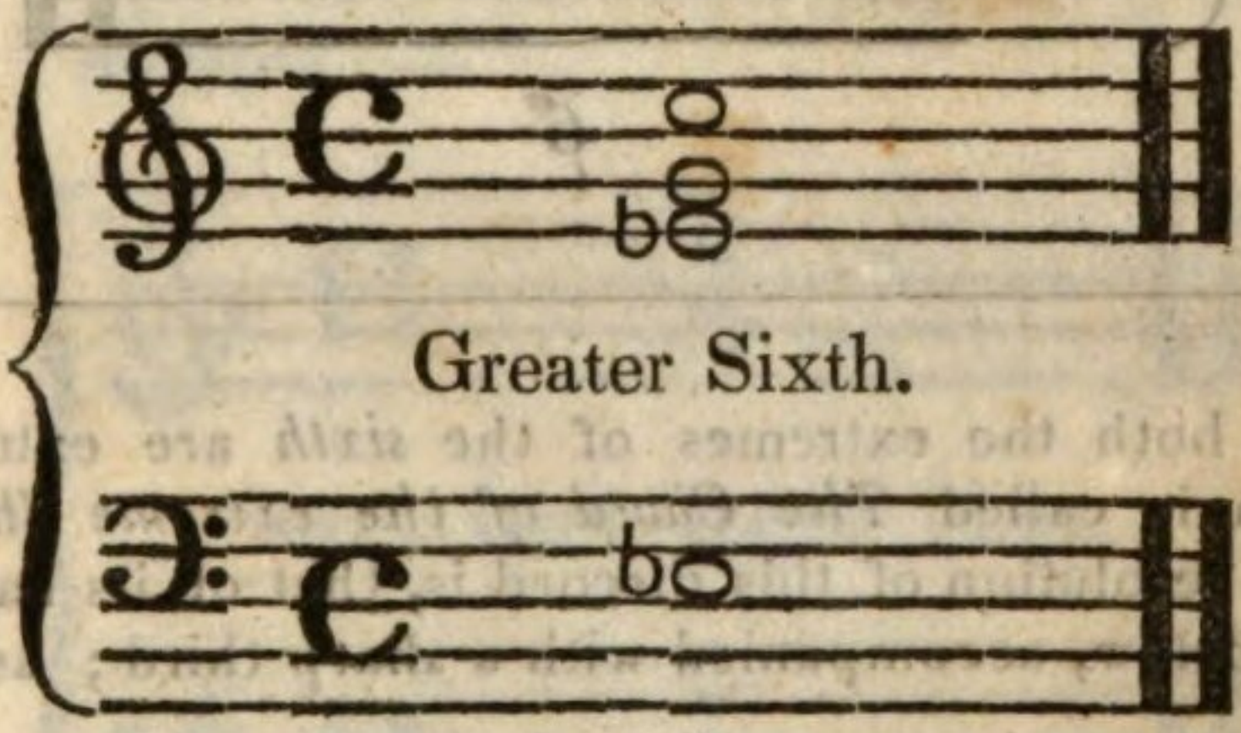
6
♯

Or its upper extreme may be extended; thus:—



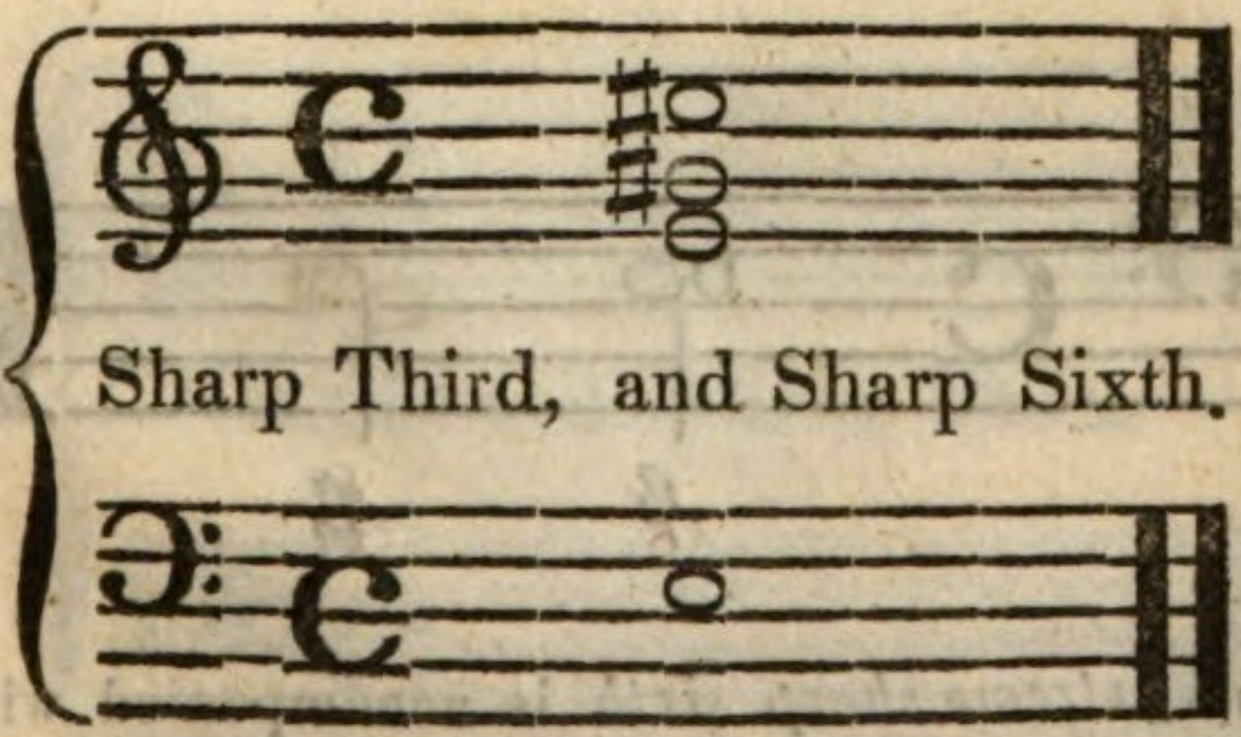
Sharp Sixth.

Or its lower extreme extended; thus:—



Greater Sixth.

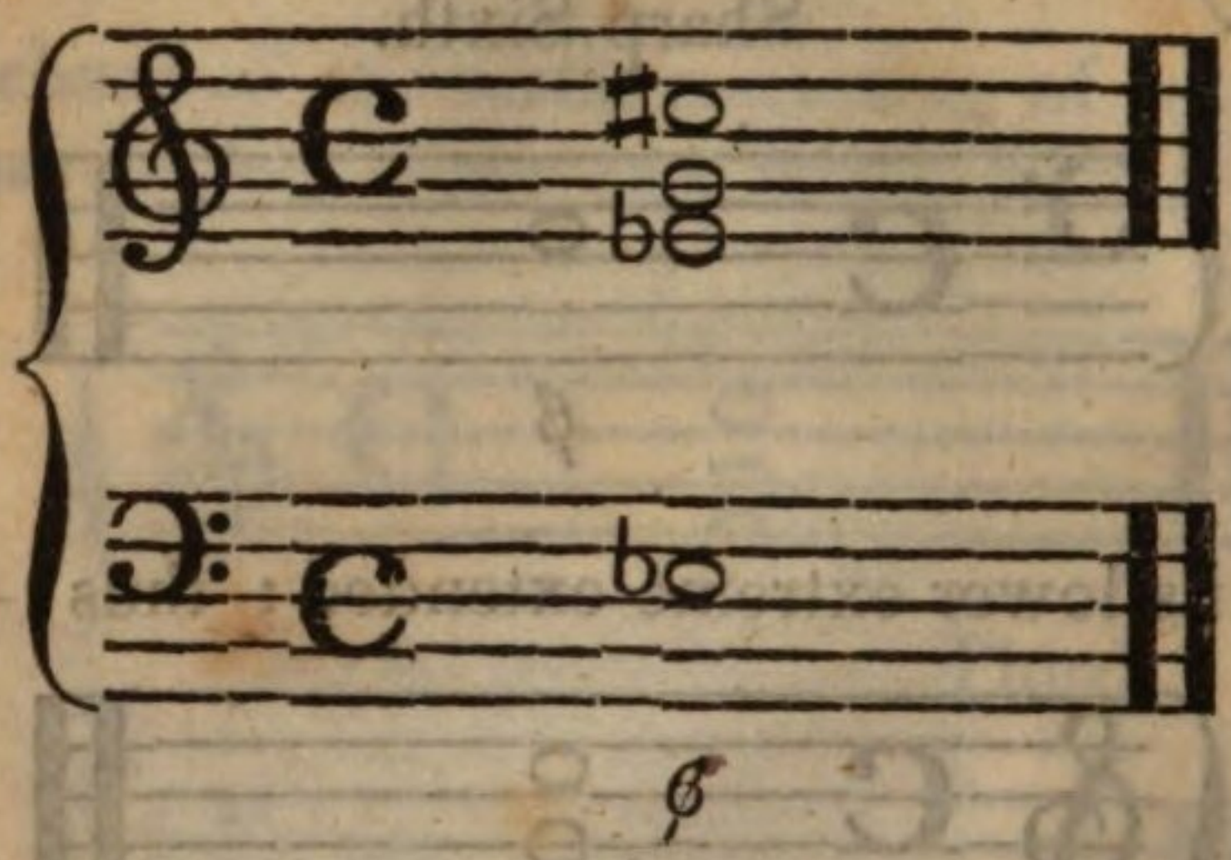
Or both the third and the upper extreme may be extended; thus:—



Sharp Third, and Sharp Sixth.

Or both its extremes may be extended; thus:—

*



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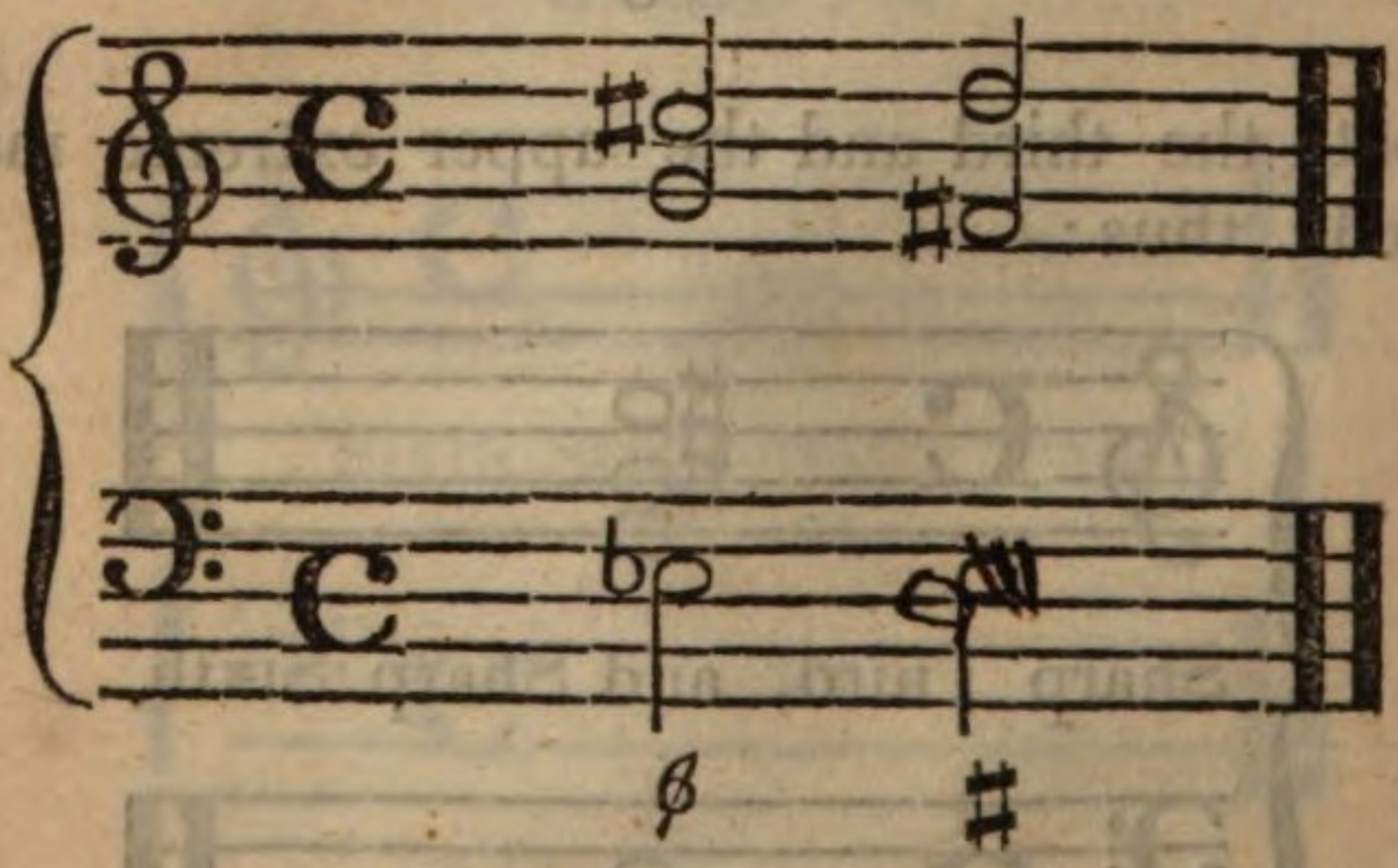
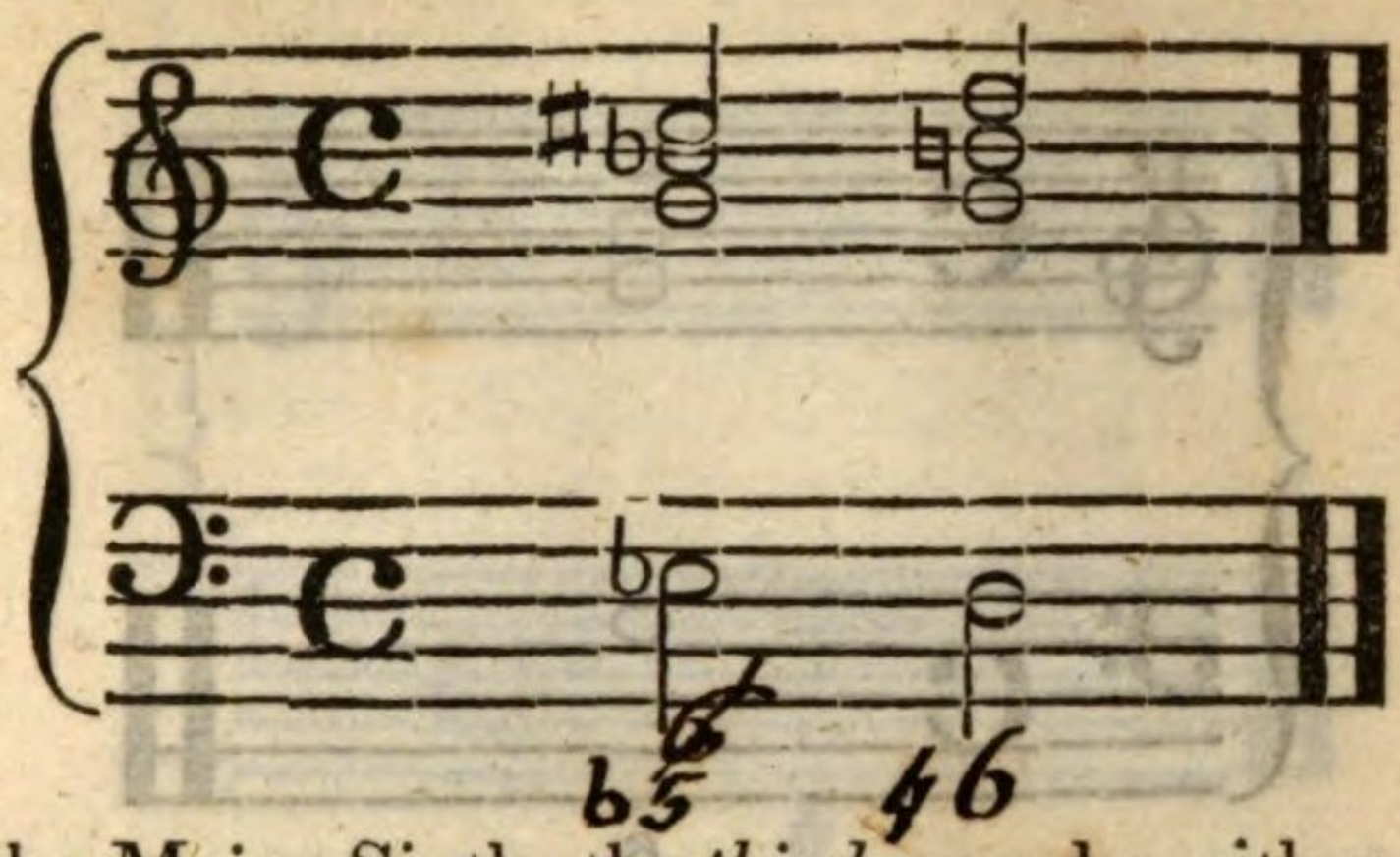
* When both the extremes of the *sixth* are extended, the combination is called *The Chord of the extreme Sharp Sixth.* The natural resolution of this discord is, that of its bass passing to the note below, accompanied with a sharp third; as thus:—

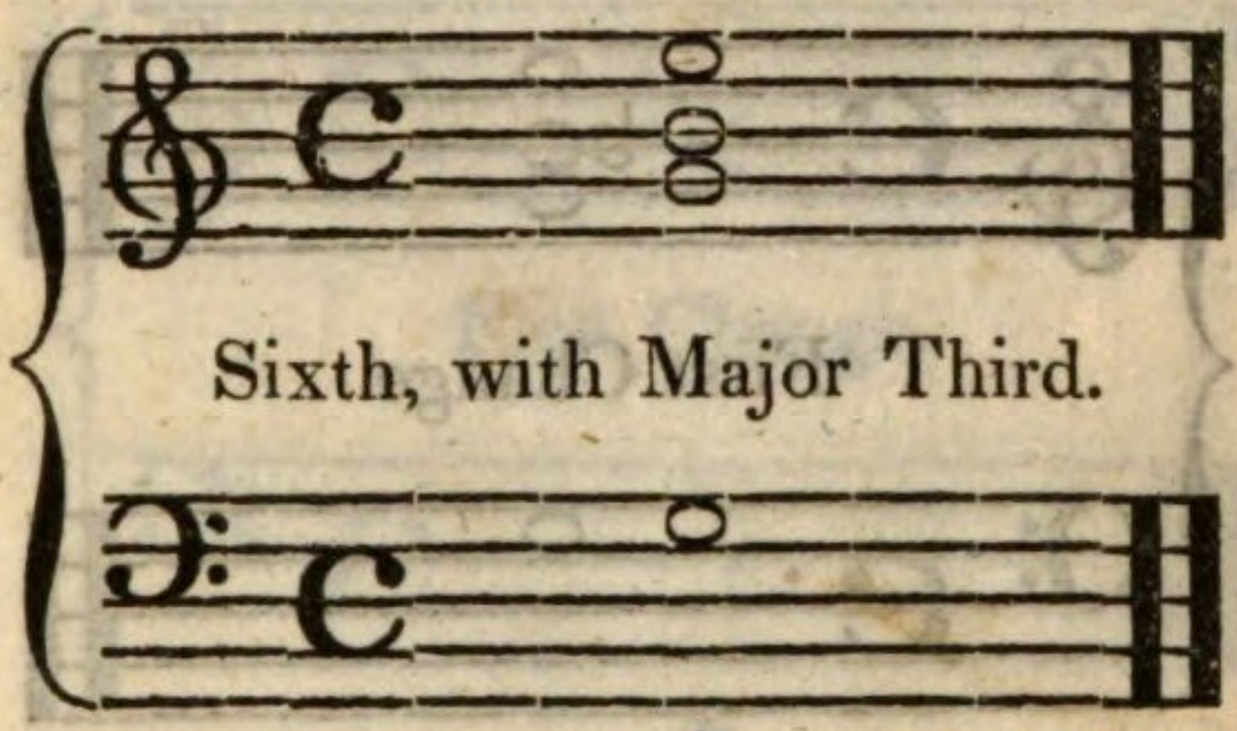


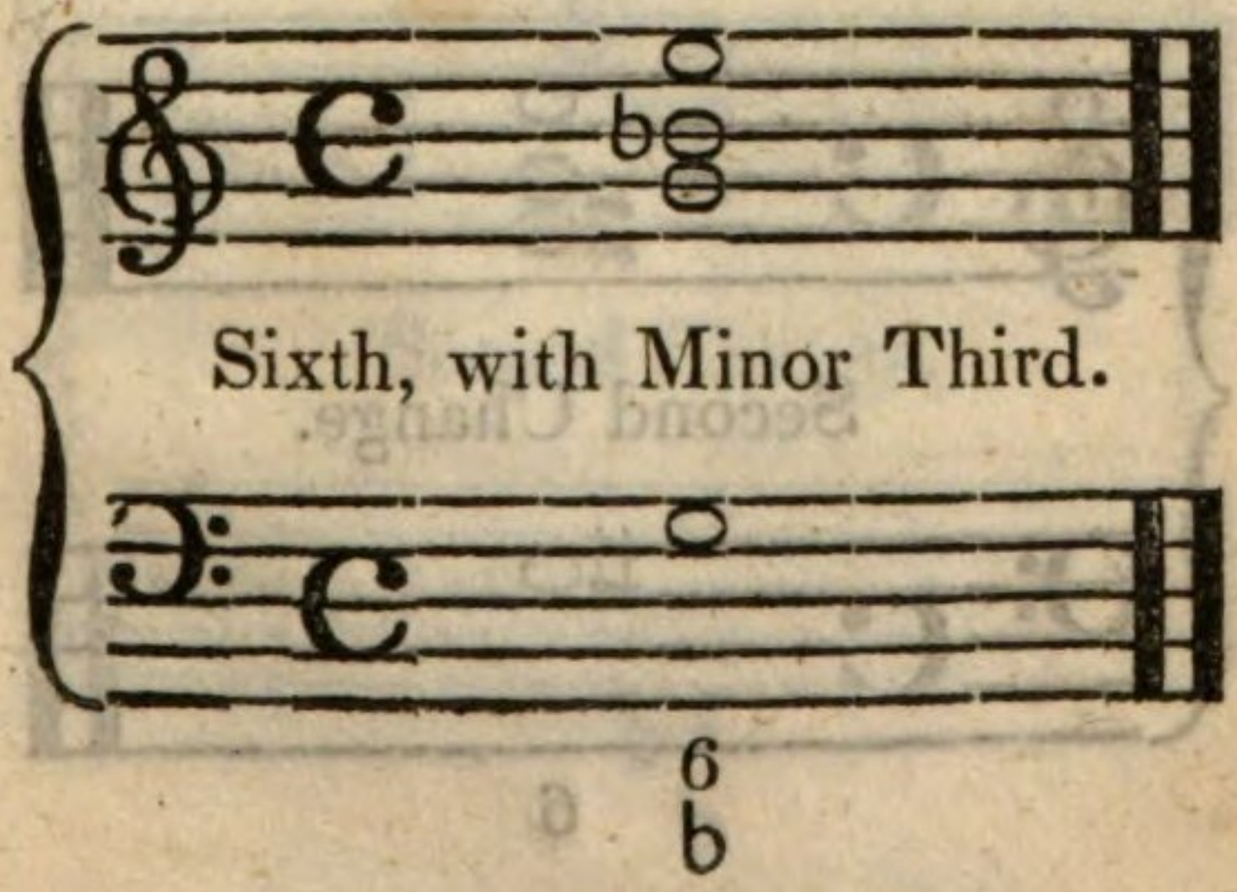
But when this *extreme sharp sixth* is accompanied with a *fifth,*

to avoid two consecutive fifths, the licence is used, of resolving the discord thus :—

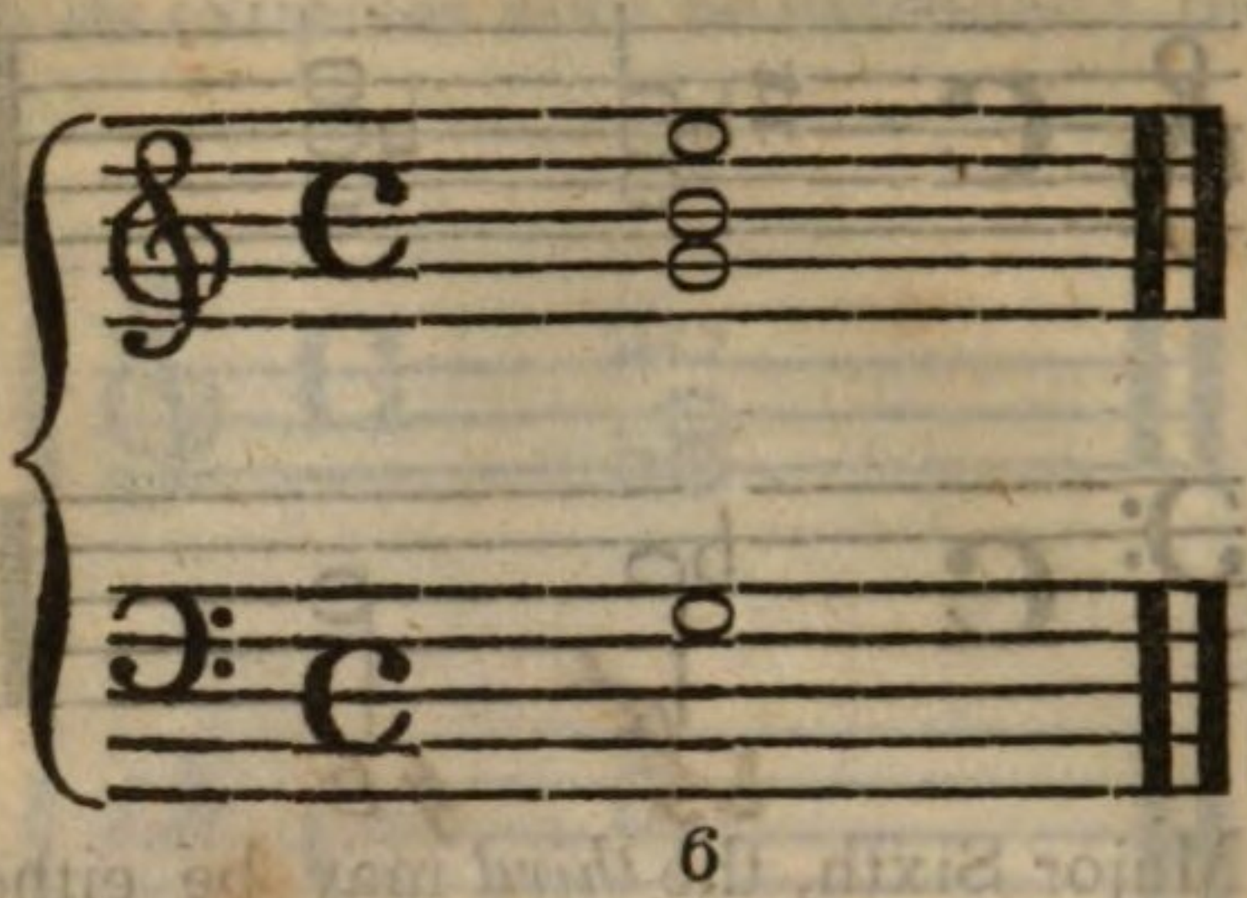


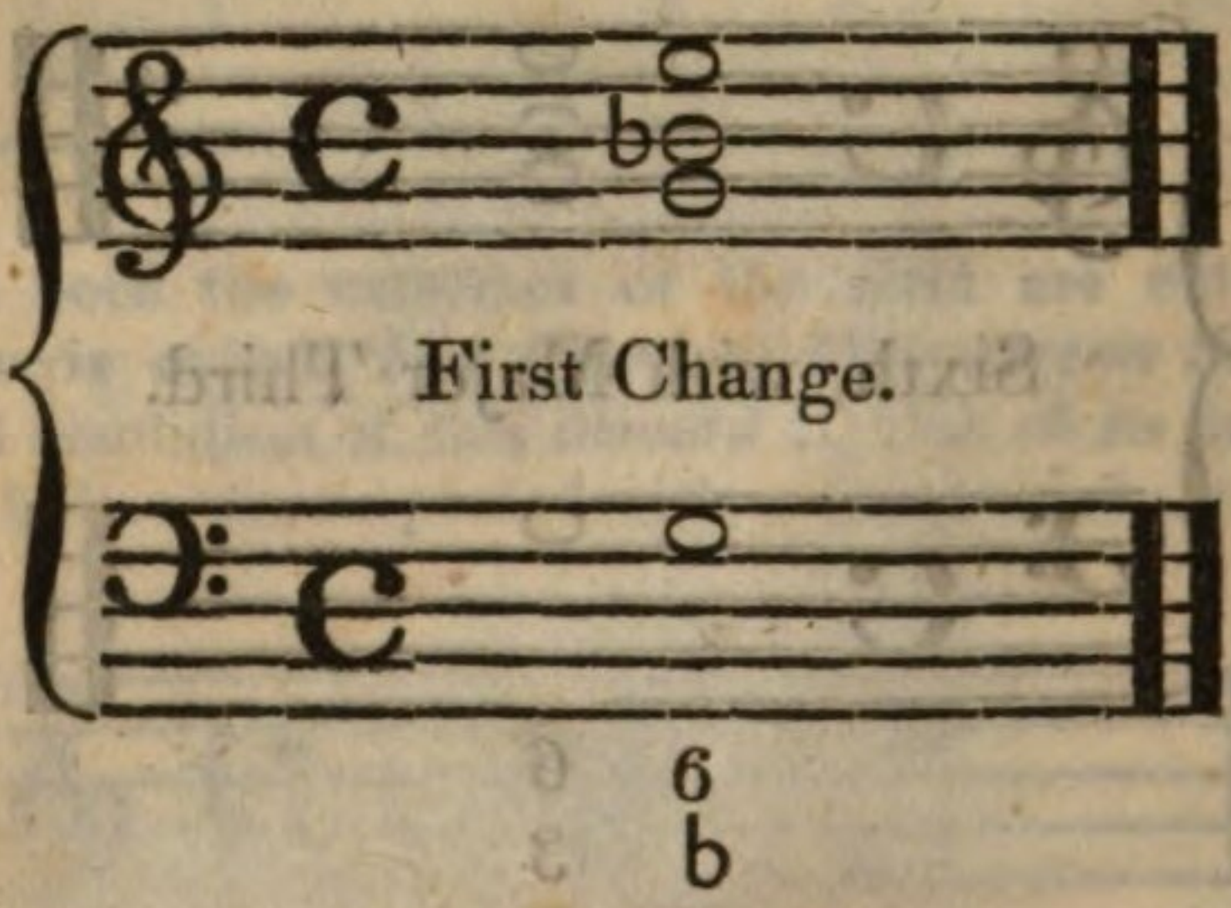
In the Major Sixth, the *third* may be either major or minor ; as thus :—

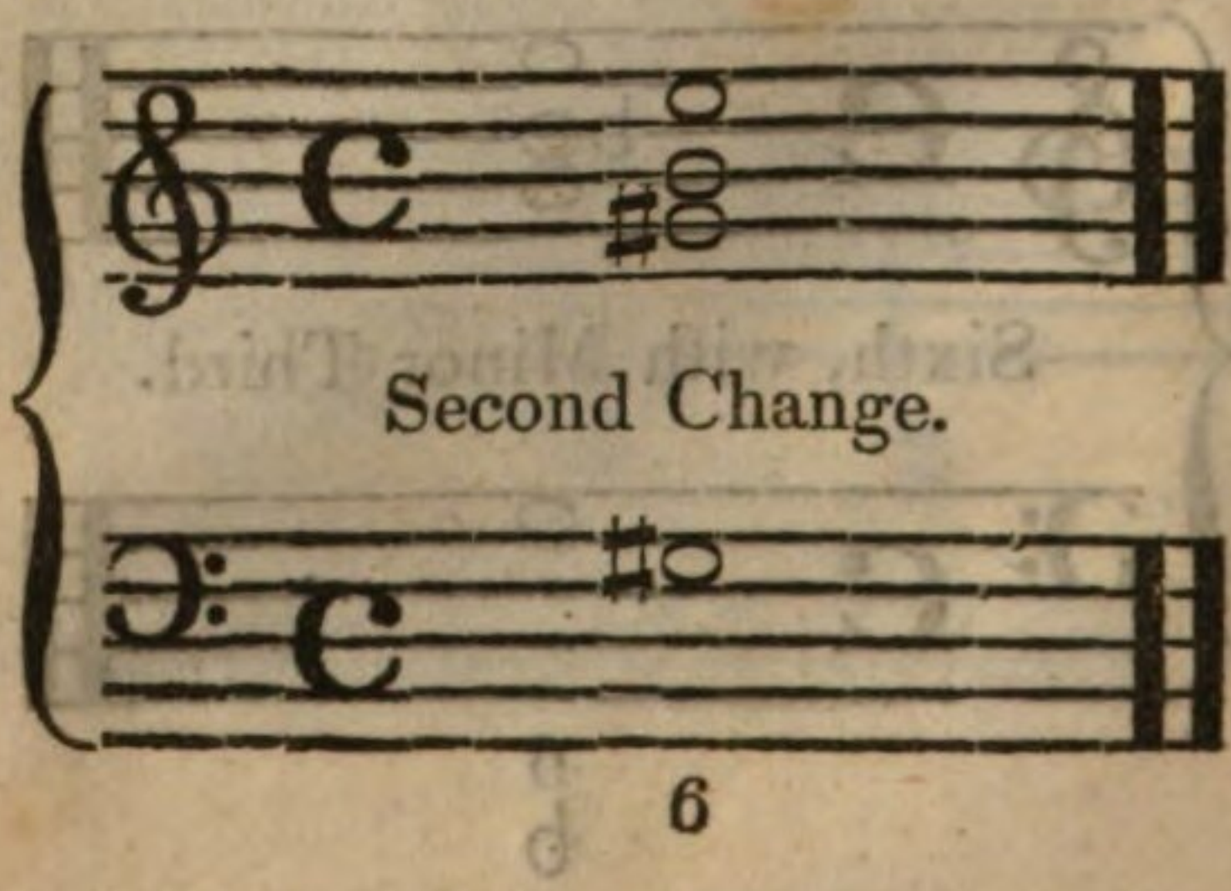




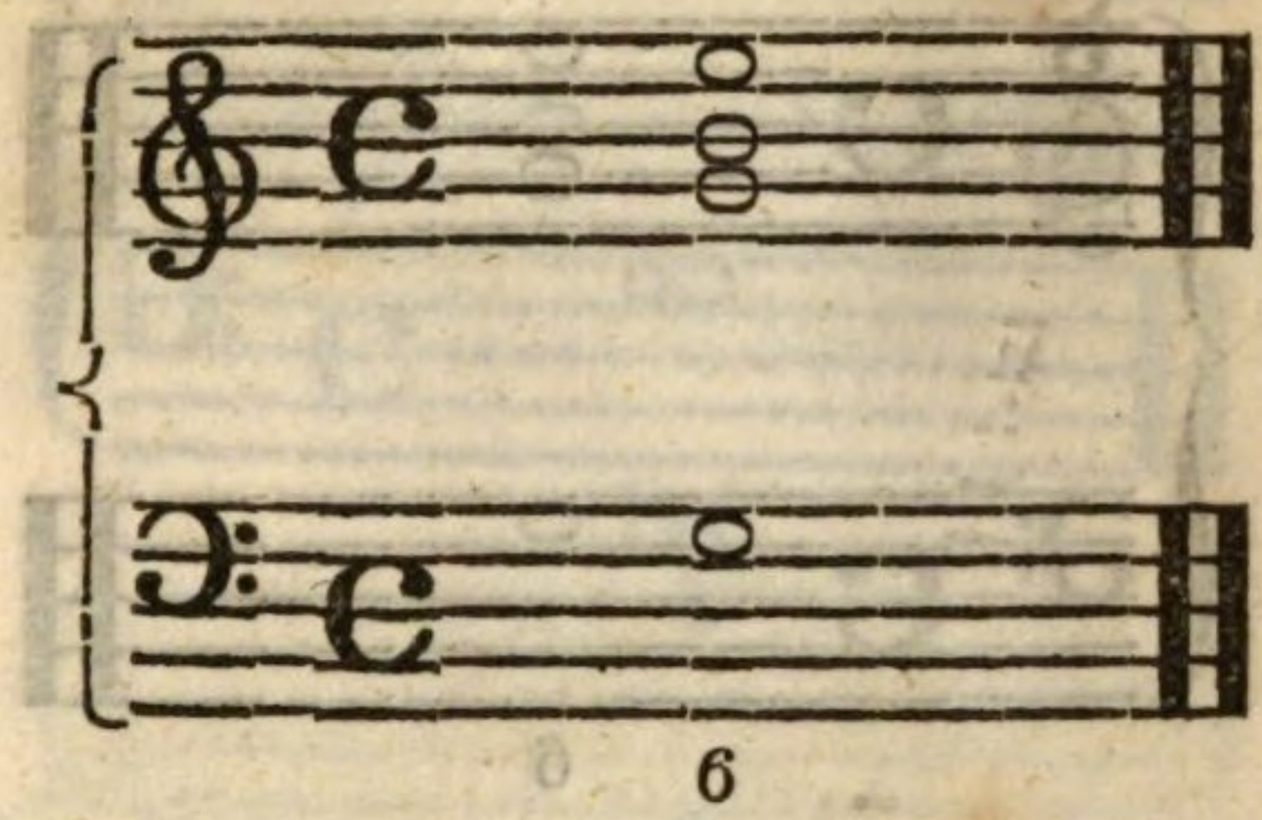
The sixth may undergo two changes, without altering its upper extreme; as thus:—

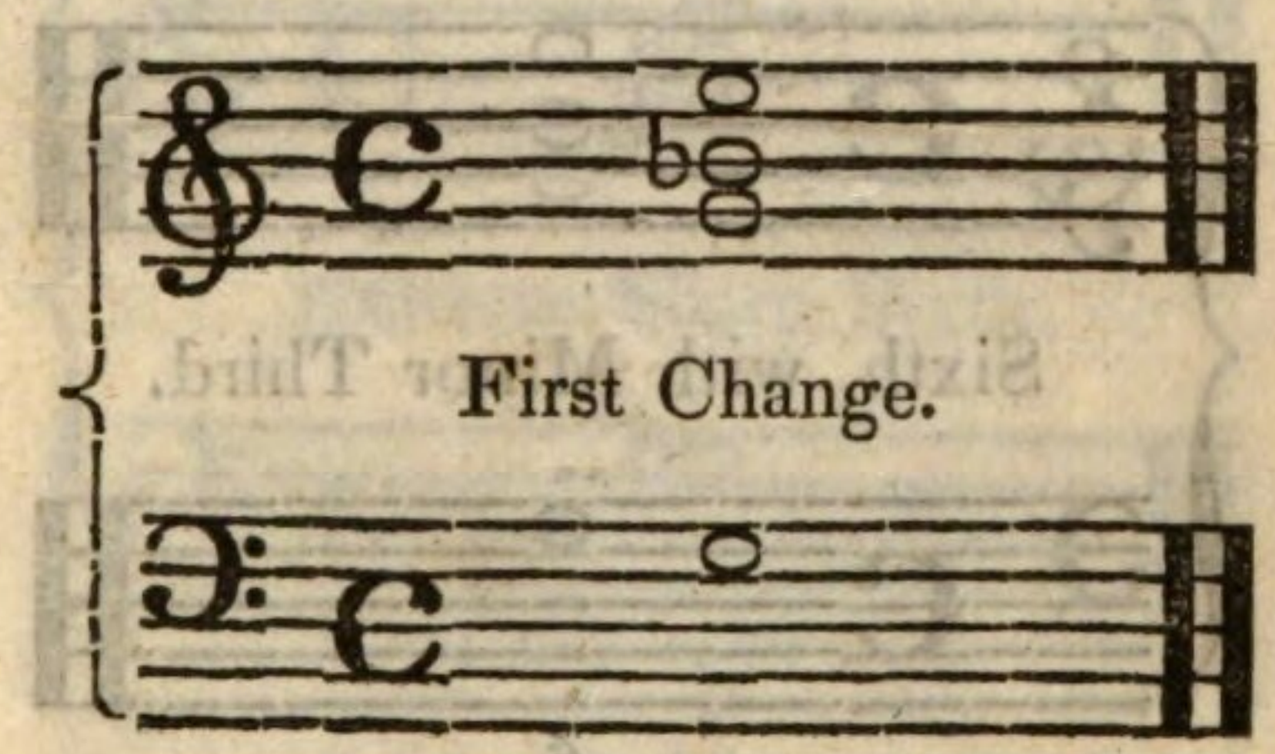


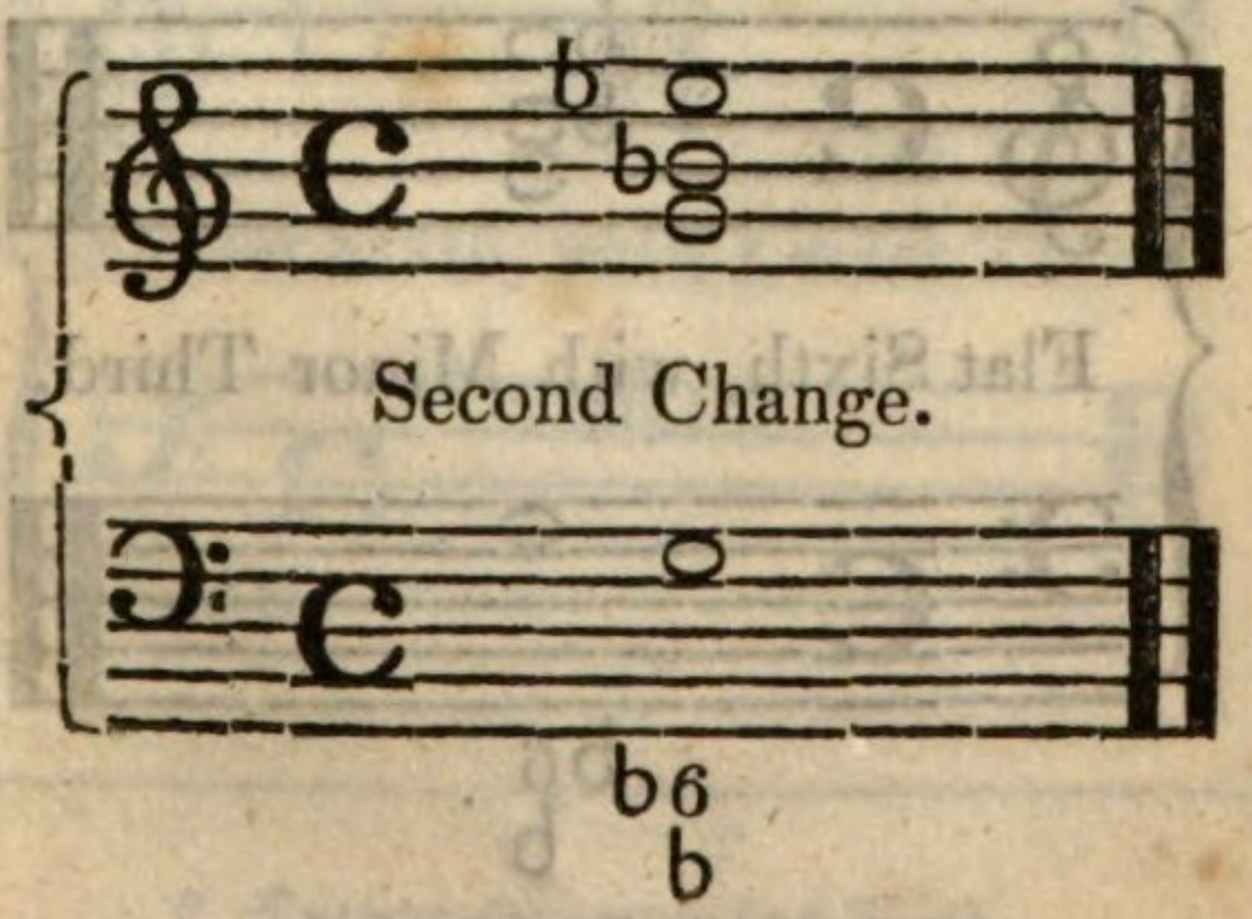




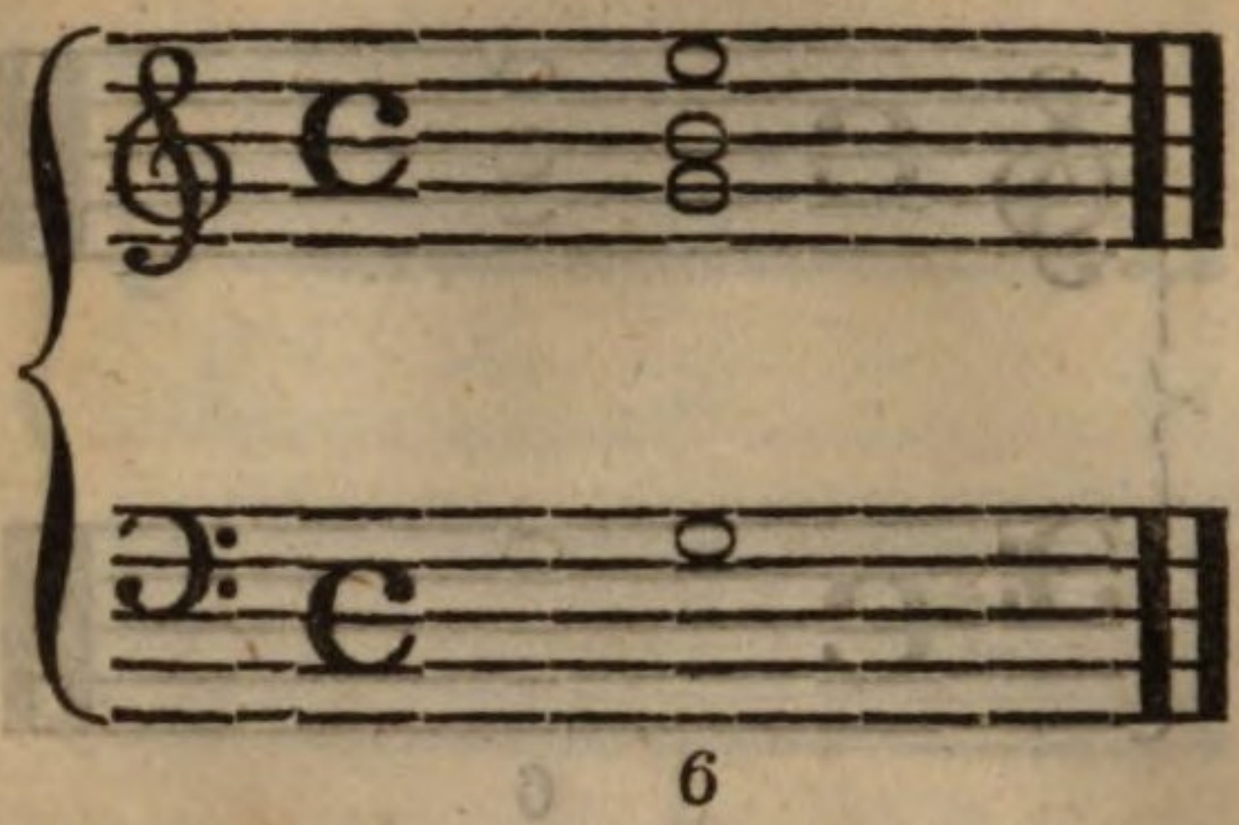
It may also undergo two changes without altering its lower extreme, as thus:—

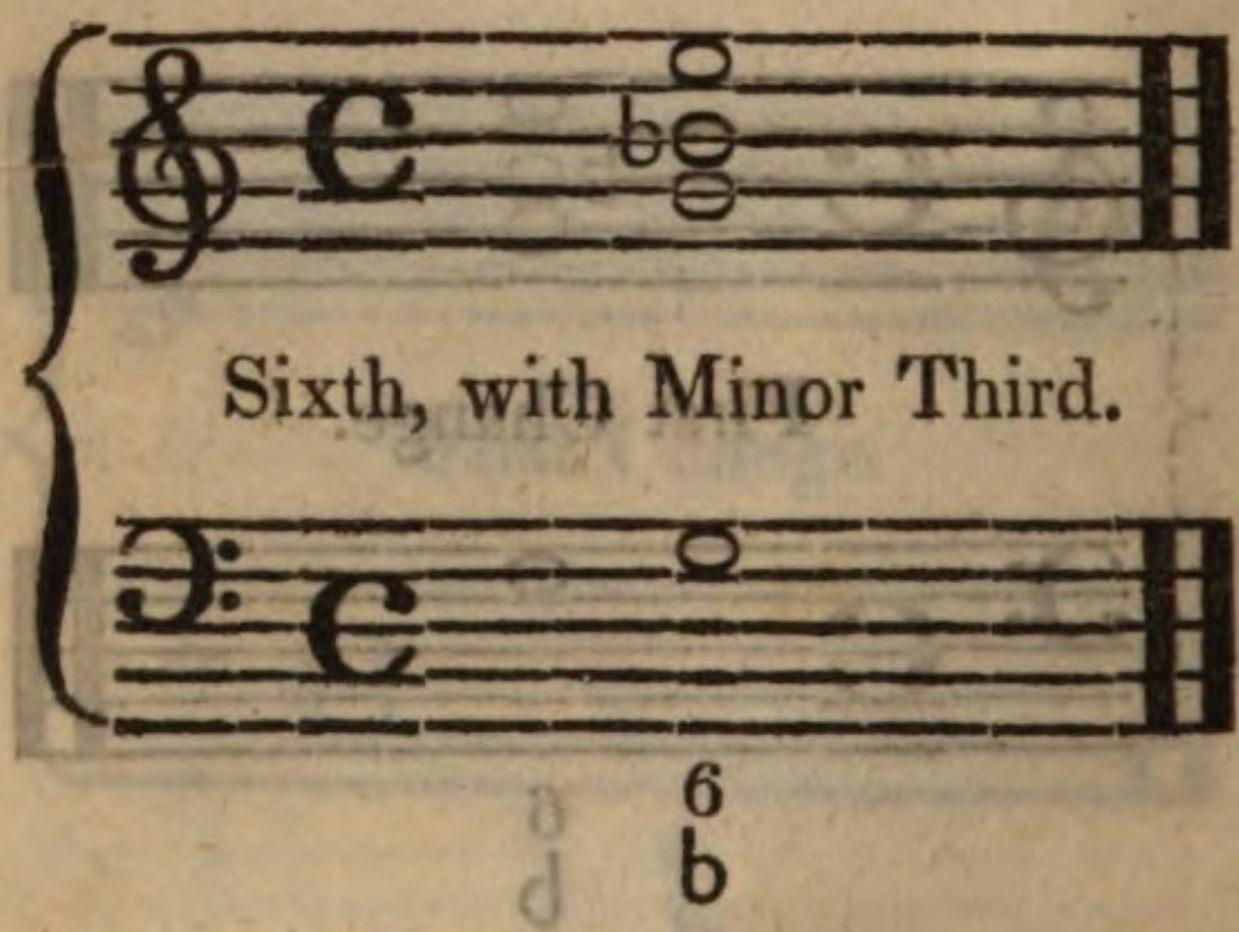


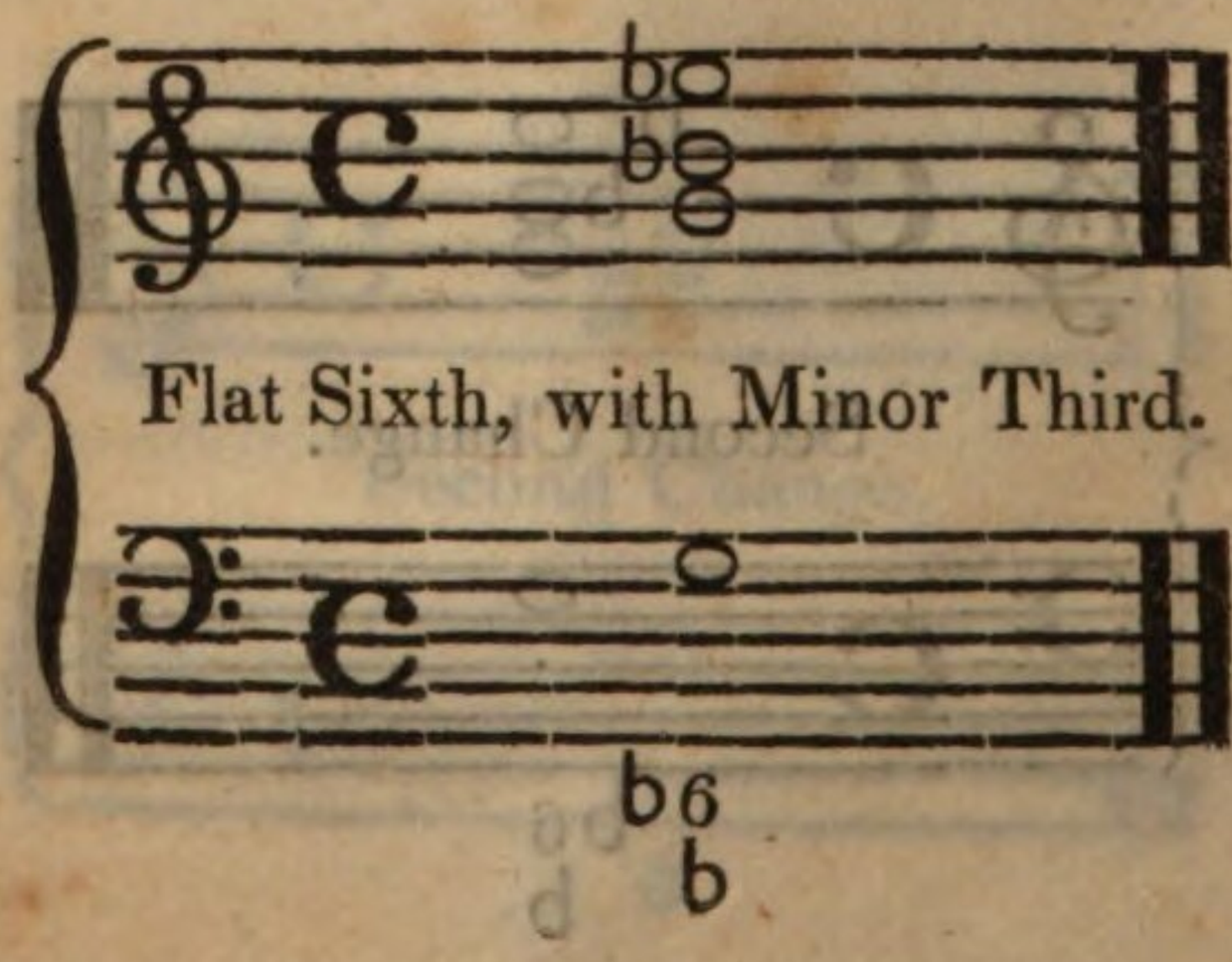


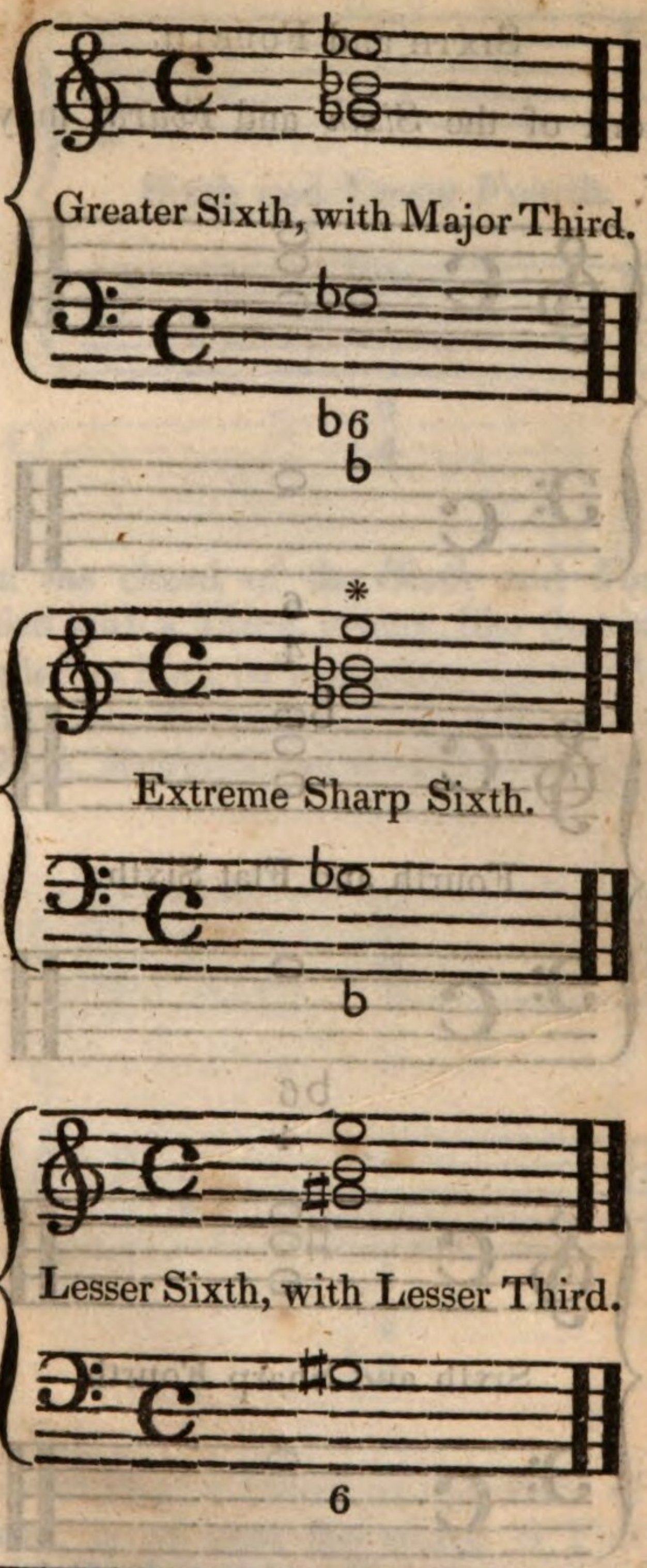


By altering both its extremes, and its *third*, it may assume the following forms:—





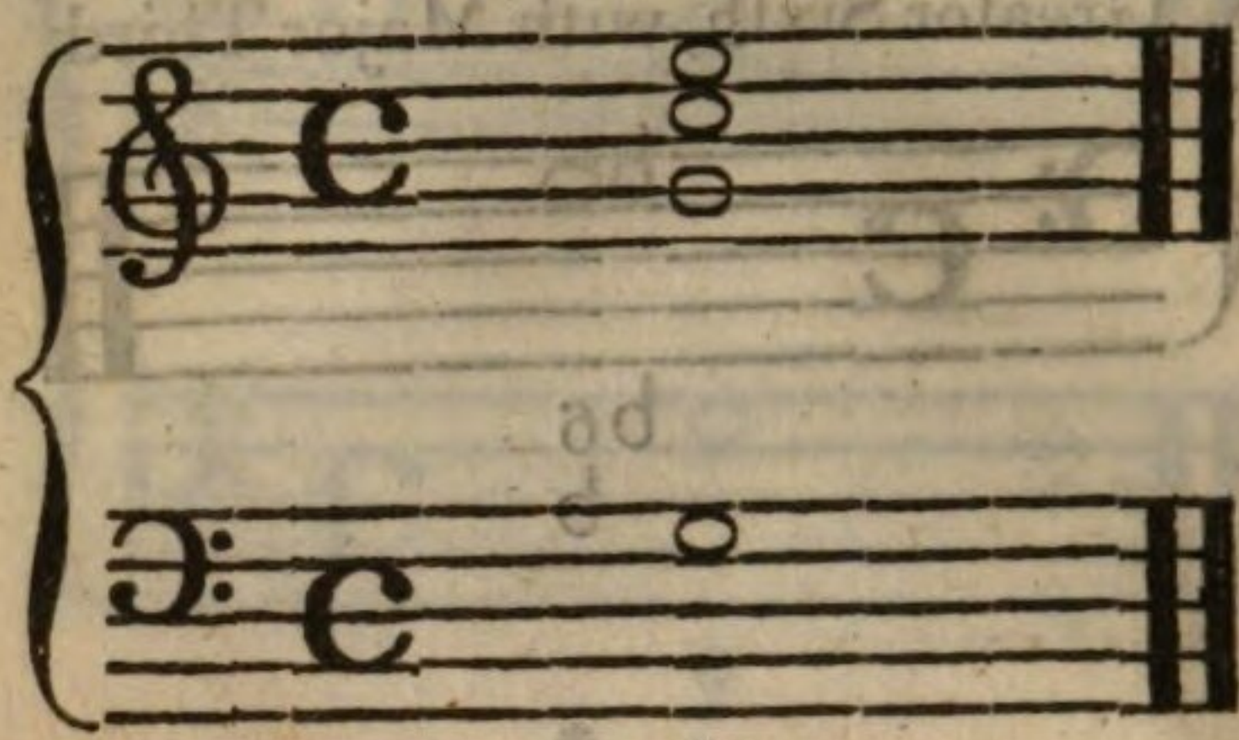




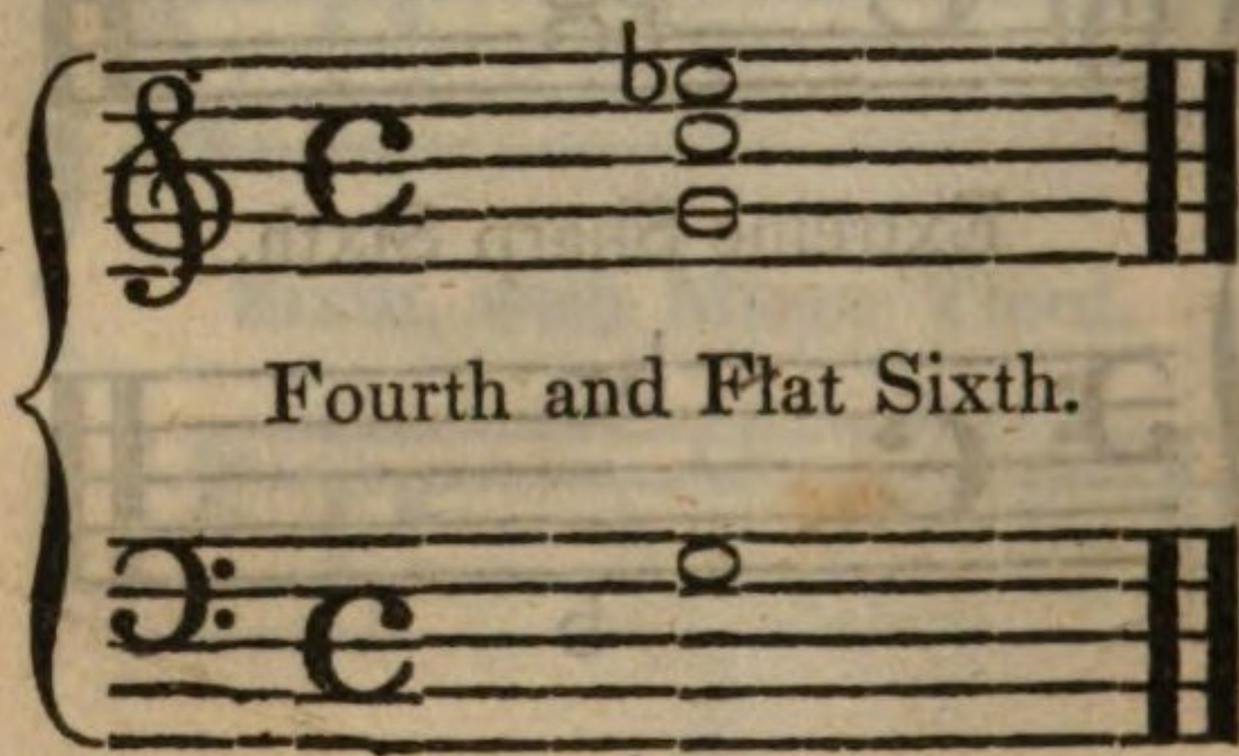
* Extremely extended Sixth.

Sixth and Fourth.

The chord of the *Sixth* and *Fourth* may be thus varied:—

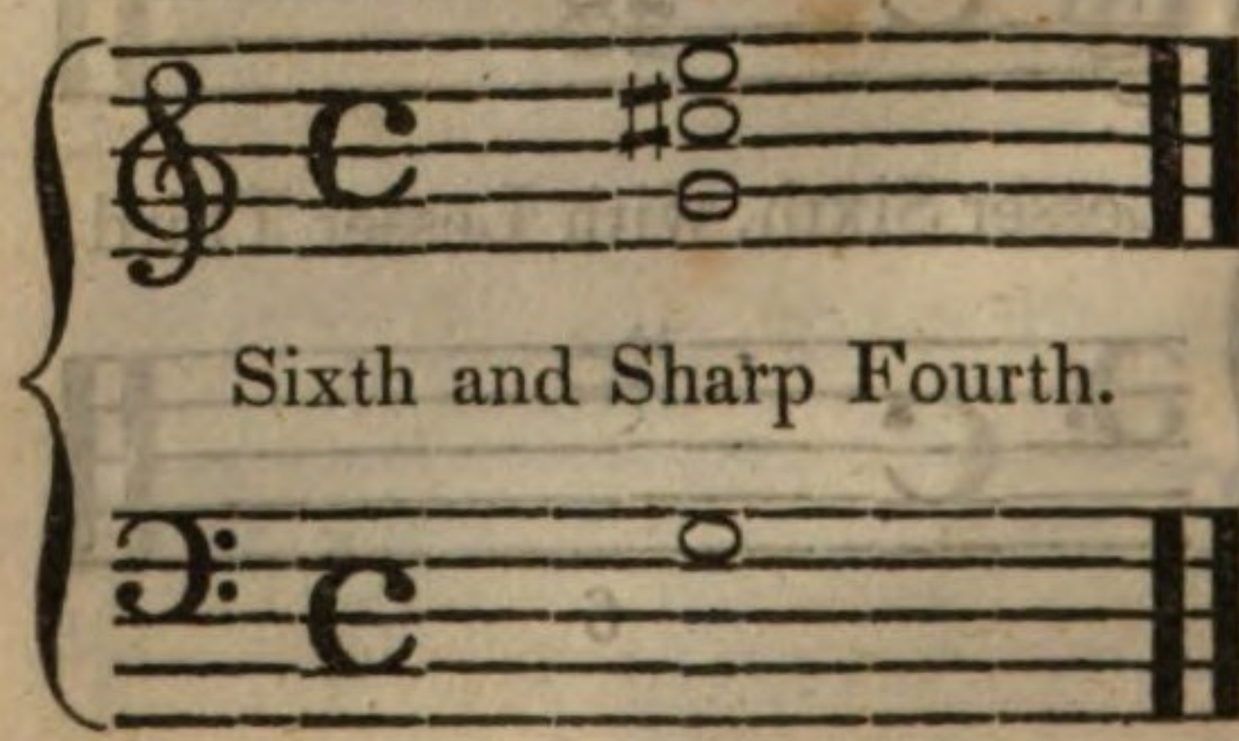


6
4



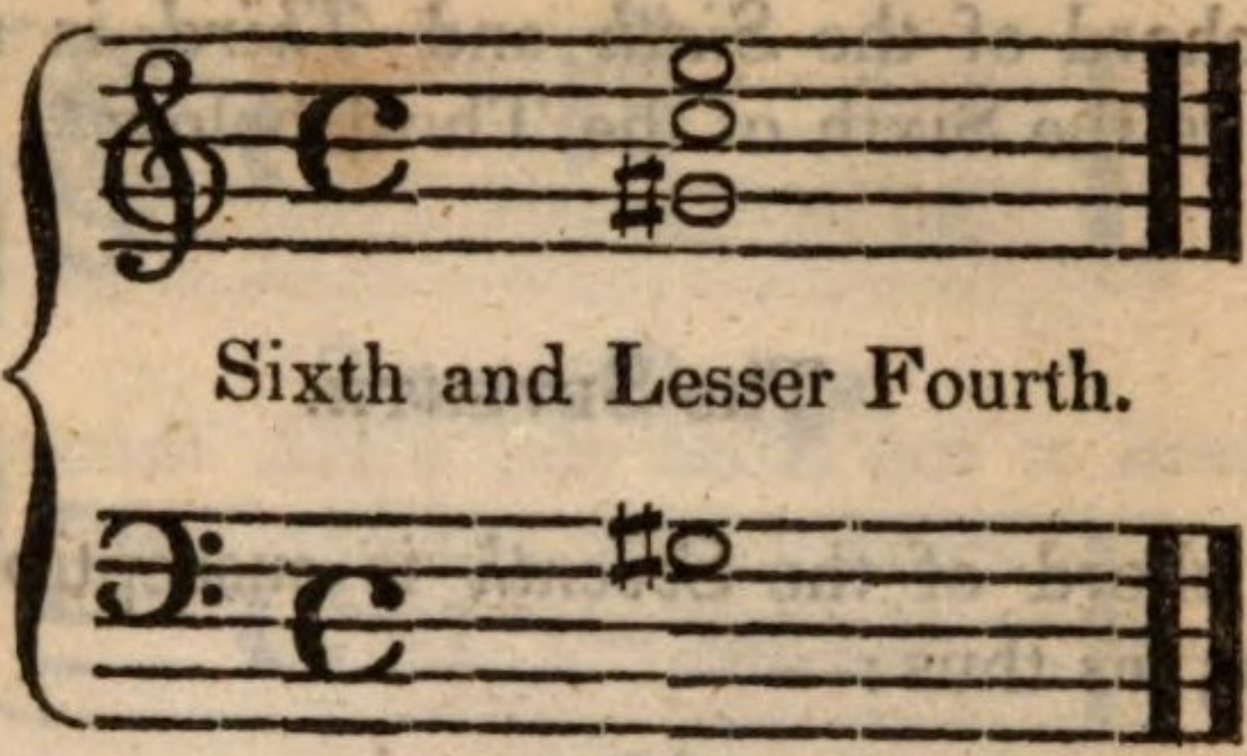
Fourth and Flat Sixth.

b6
4

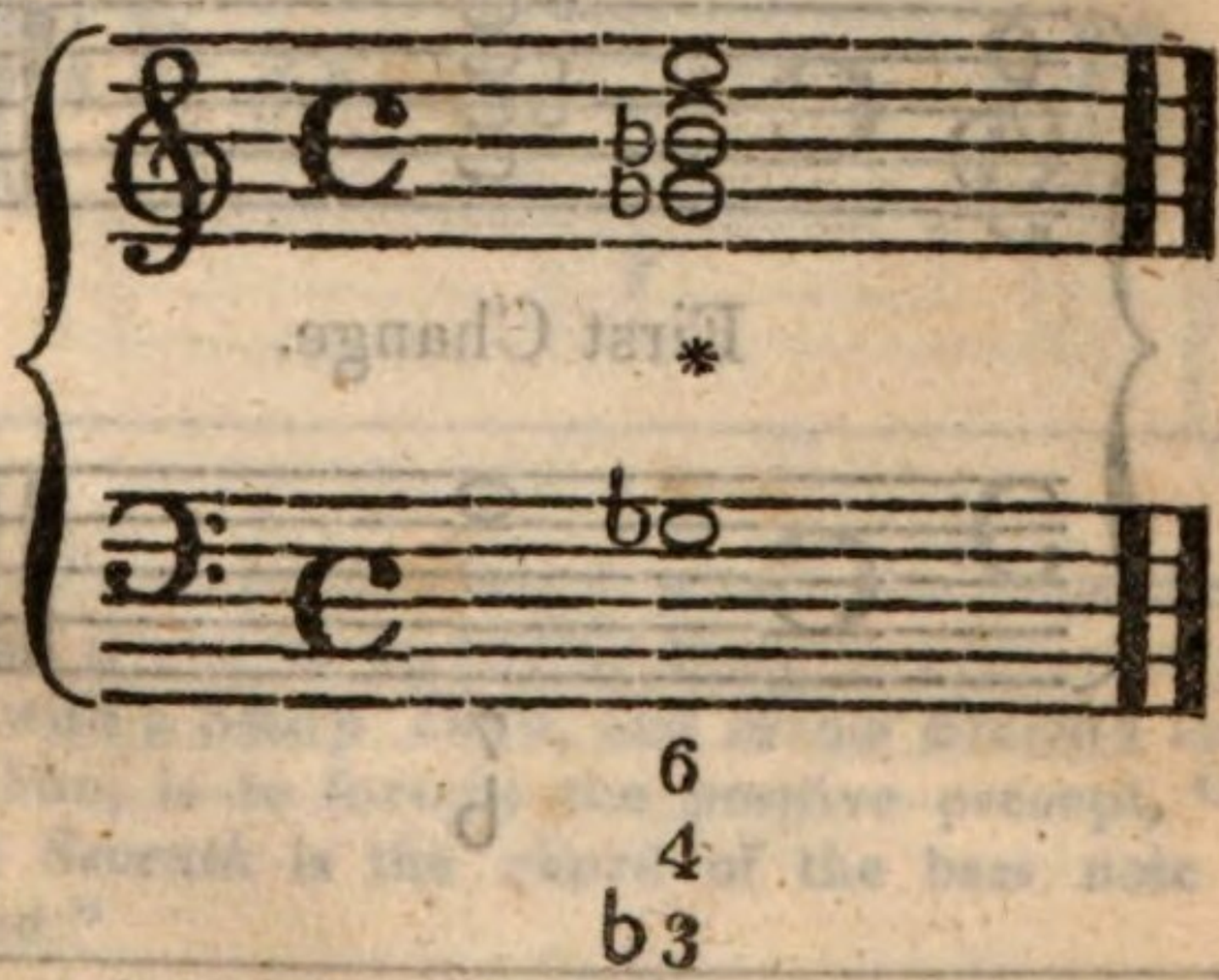


Sixth and Sharp Fourth.

6
4



When the chord of the *Sixth* and *Fourth* is accompanied with a *Third*, it may, like that of the Sixth, be extended at both its extremes; in which case, it is convertible into the chord of the *Third* and *Extreme Sharp Sixth*, accompanied with the *Fourth*;—thus:—

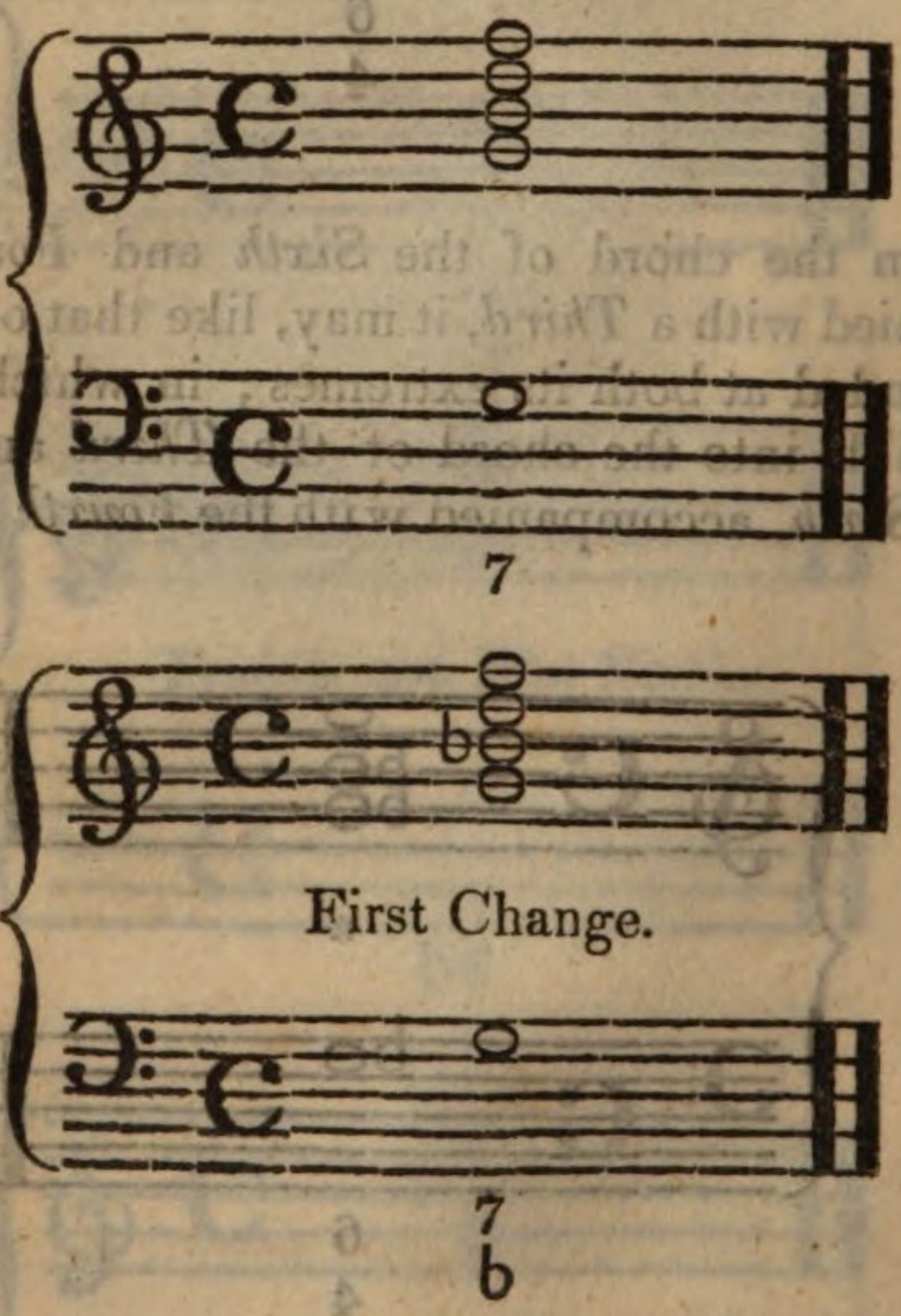


* To receive this union as the chord of the *Sixth* and *Fourth*, is to treat the added B Flat as the flat Seventh of C; but to consider the same combination

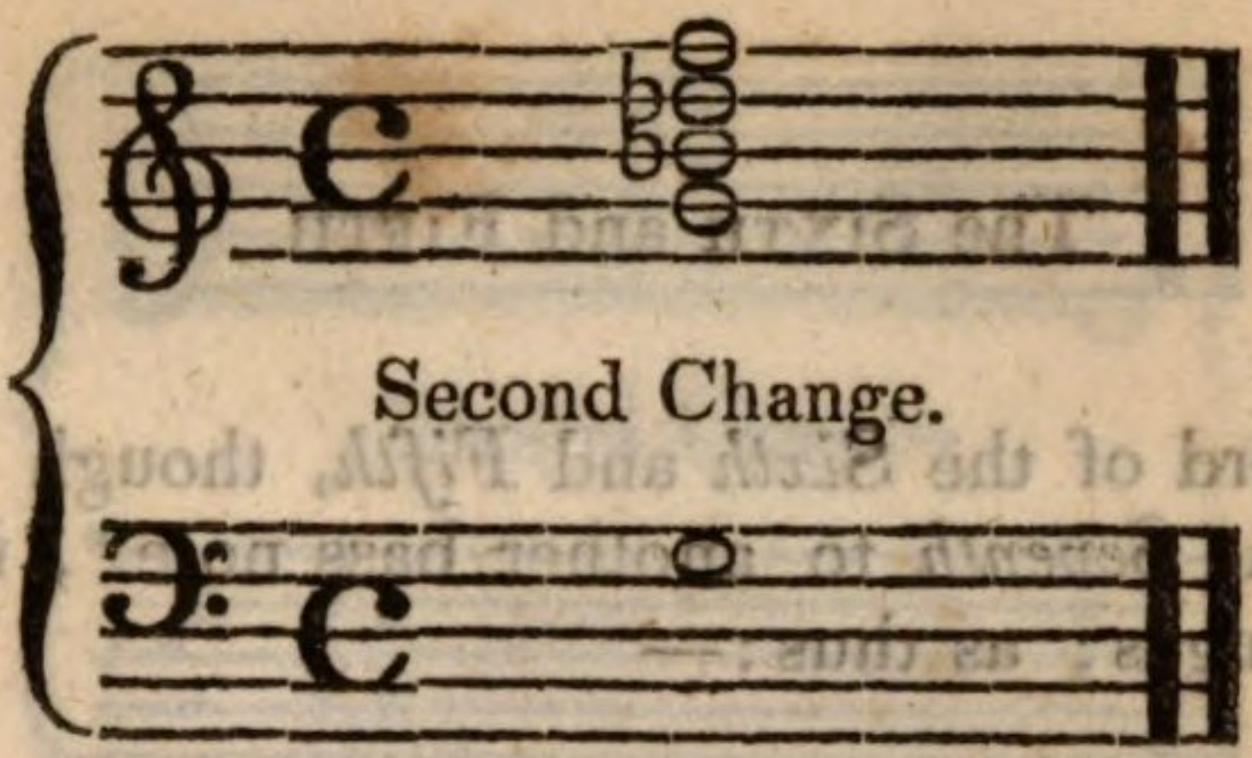
as the chord of the *Sixth* and *Third*, is to treat the Fourth as the Sixth of the Third below*.

The Seventh.

The chord of the *Seventh* is susceptible of three changes; as thus:—

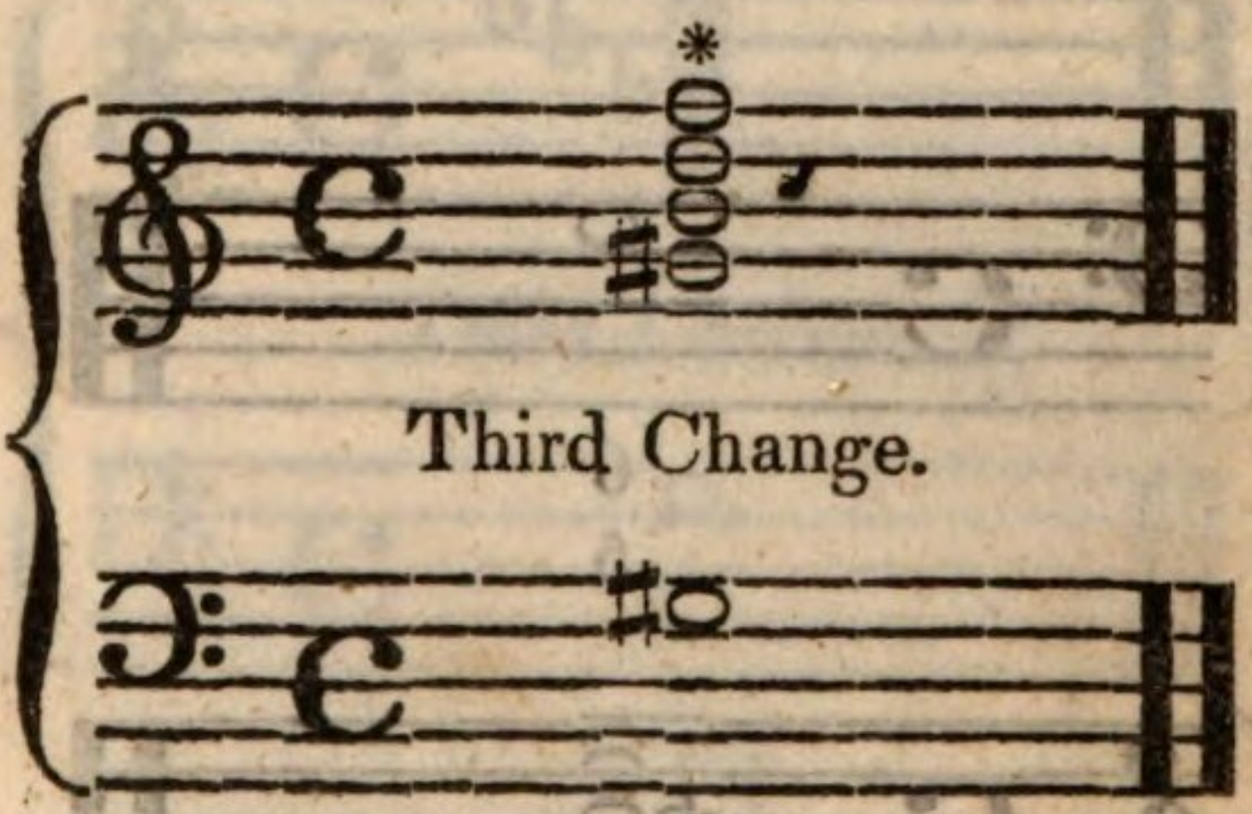


* The natural and proper resolution of this combination, whether it be considered as the discord of the *Sixth* and *Fourth*, accompanied with a *Third*, or that of the *Sixth* and *Third* accompanied with a *Fourth*, is that of passing the bass to the note below, accompanied with a *Major Third*.



Second Change.

7
b5
b



Third Change.

7

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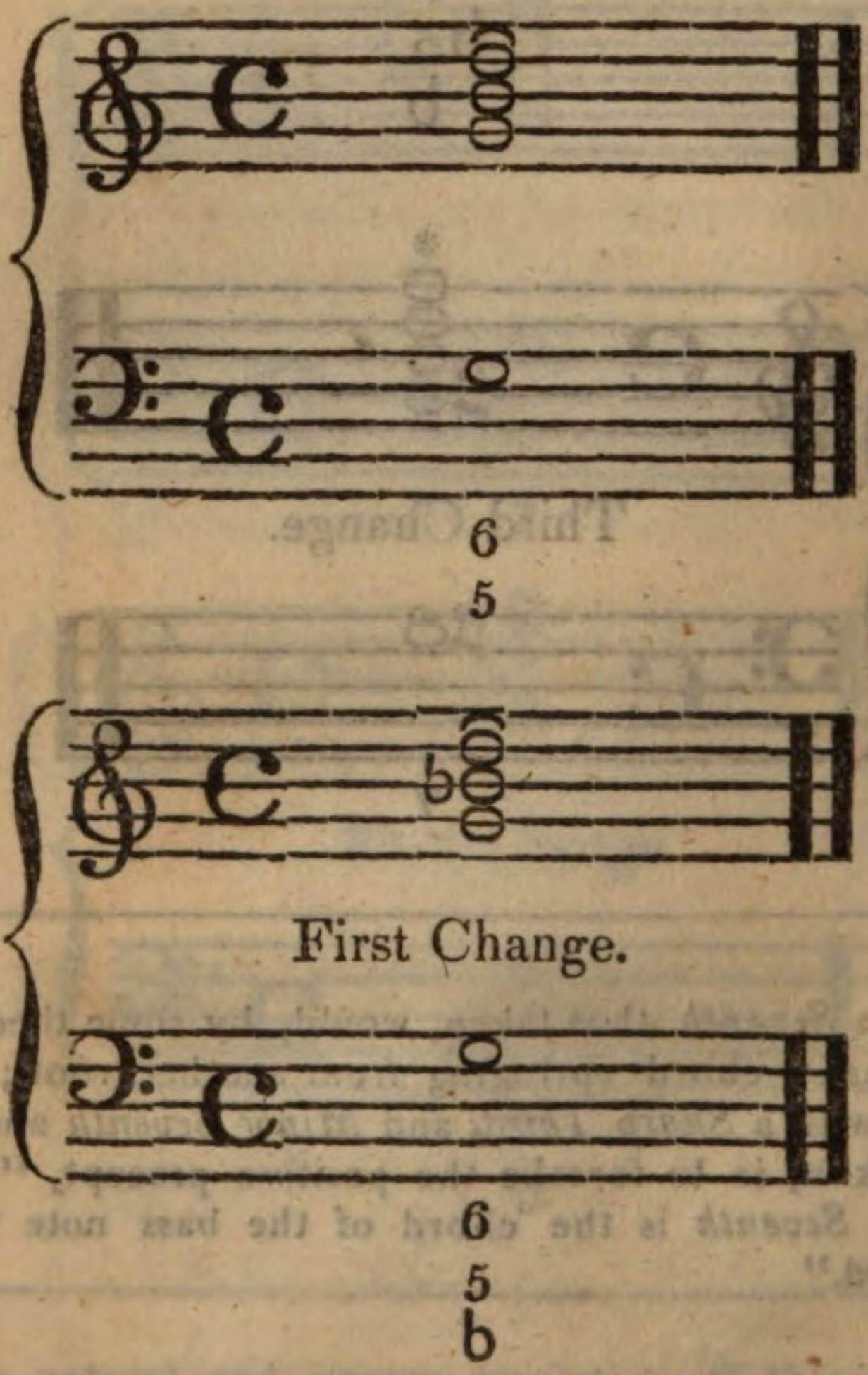
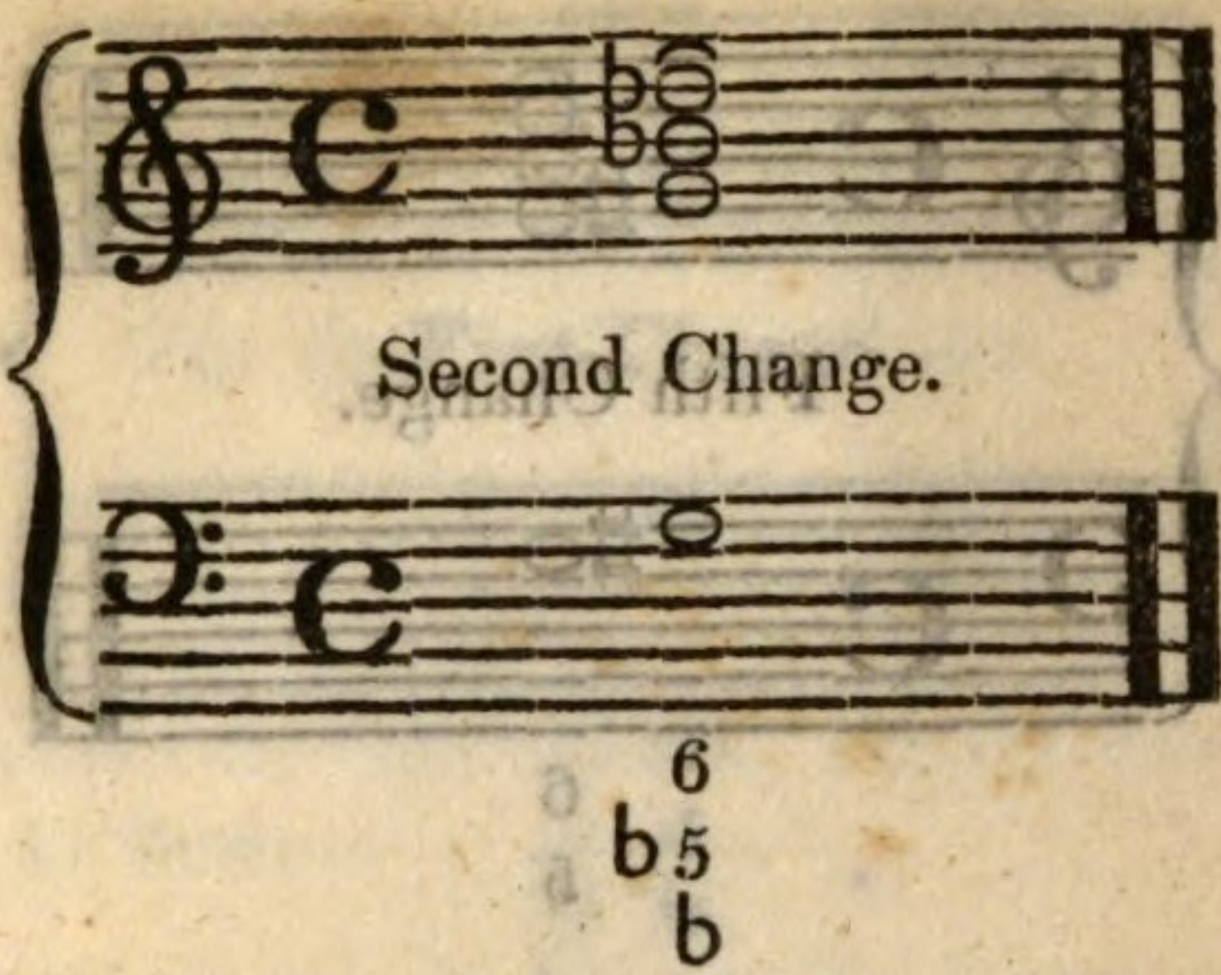
* G with a *Seventh*, thus taken, would, by some theorists, be considered as a chord springing from another root;—as the chord of E, with a *Sharp Third*, and *Minor Seventh* and *Ninth*. But so to reckon, is to forsake the positive precept, "that the chord of the *Seventh* is the chord of the bass note with the *Seventh* added."

The Sixth and Fifth.

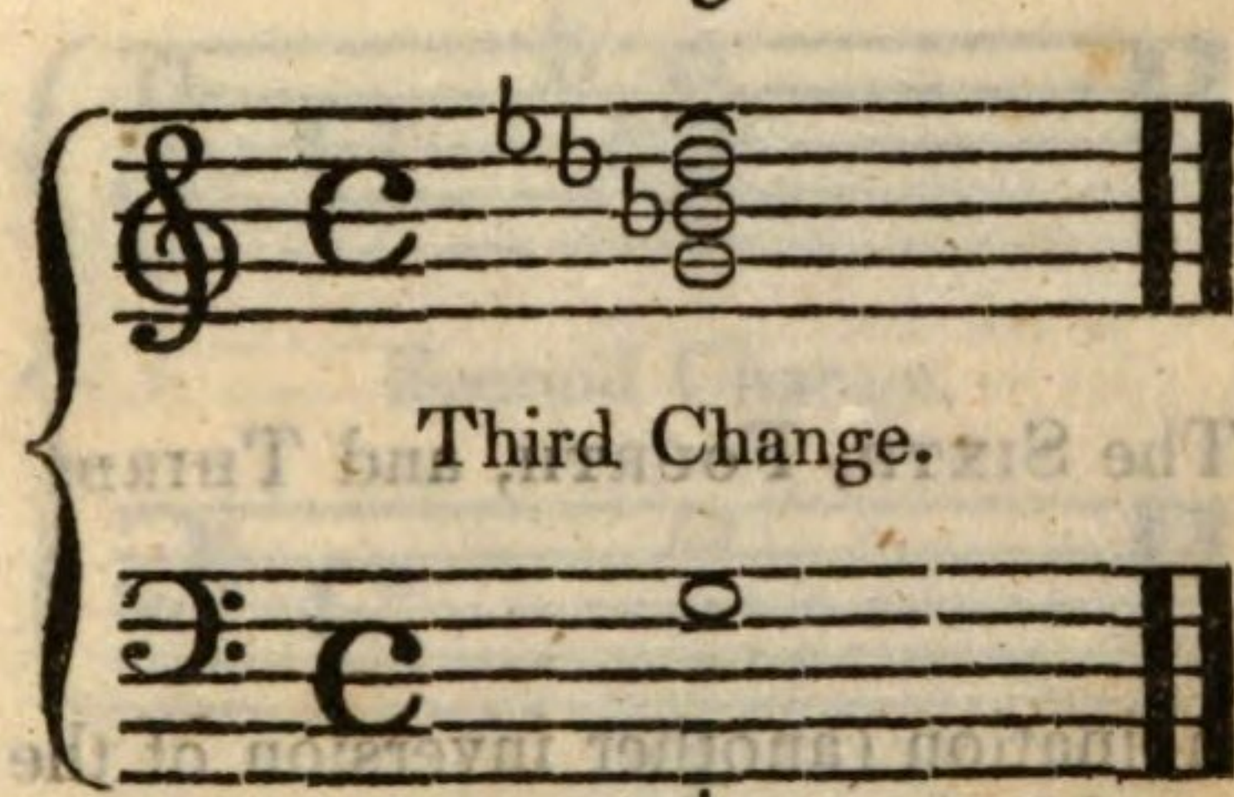
The chord of the *Sixth* and *Fifth*, though but the chord of the *Seventh* to another bass note*, is liable to five changes; as thus:—



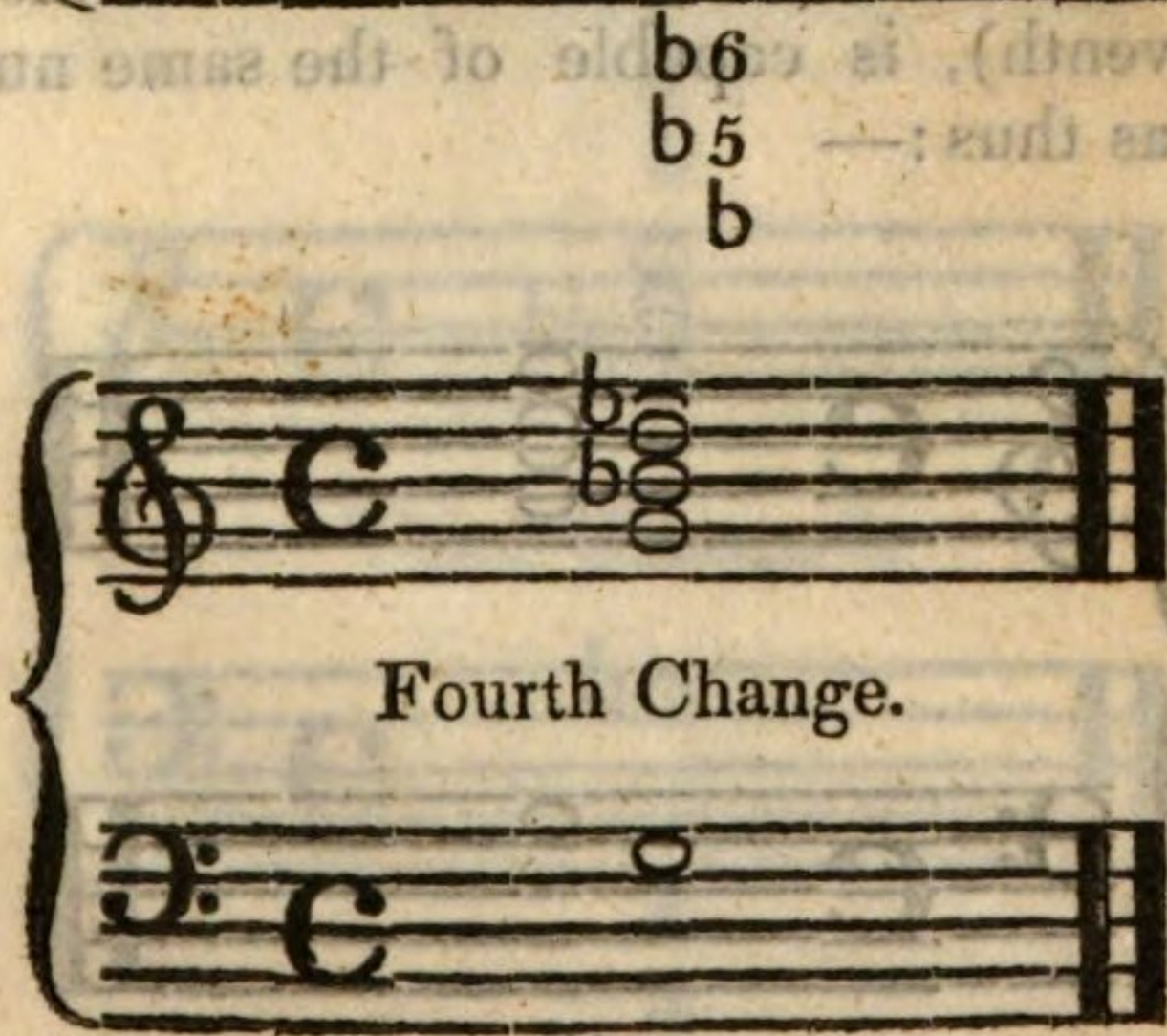
* Or one of the inversions of the chord of the *Seventh*.



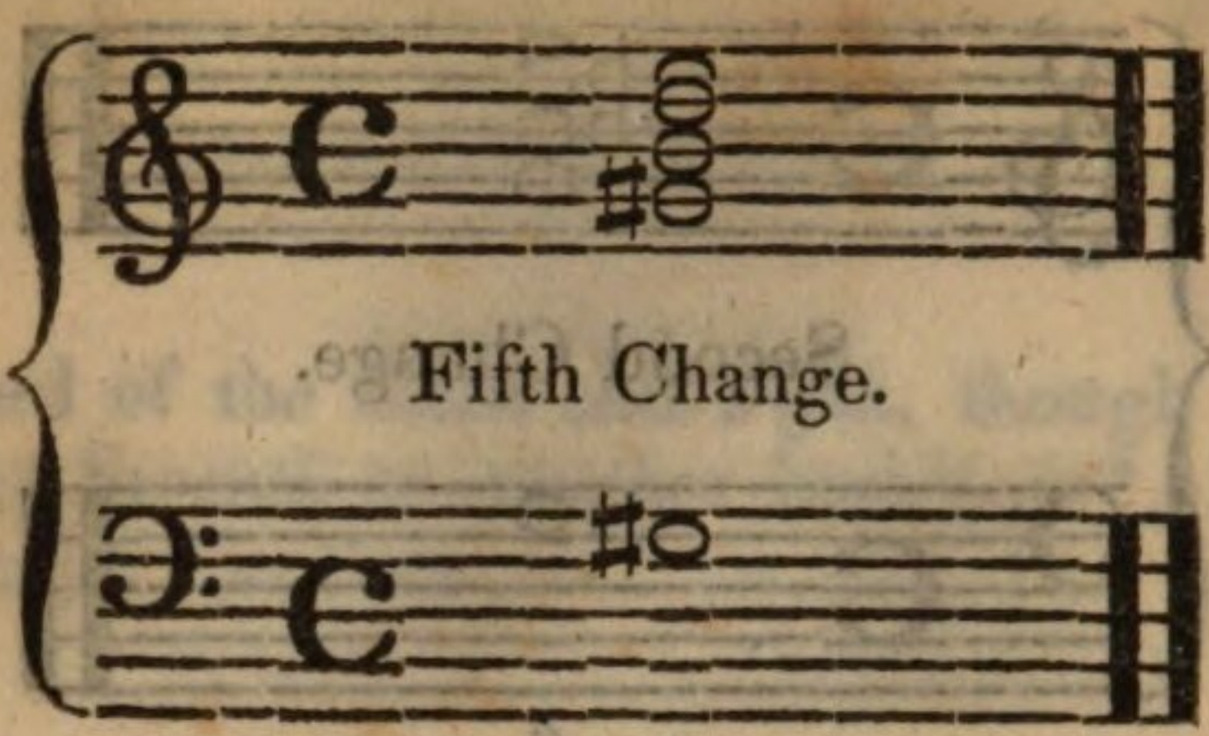
Second Change.



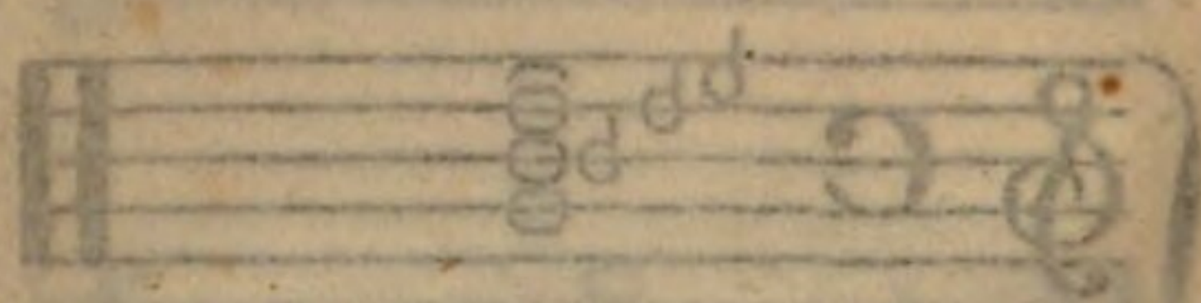
Third Change.



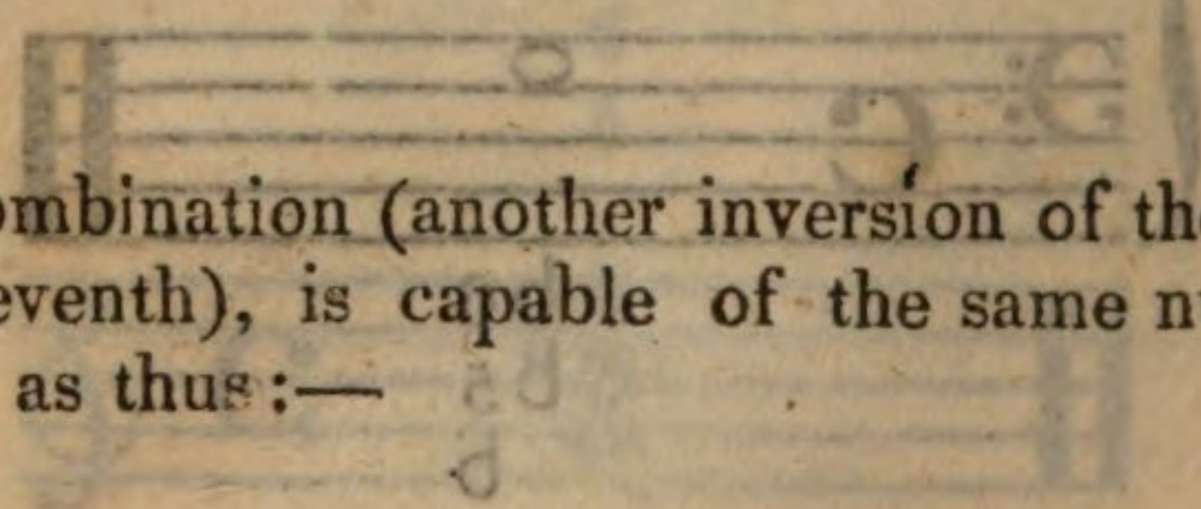
Fourth Change.



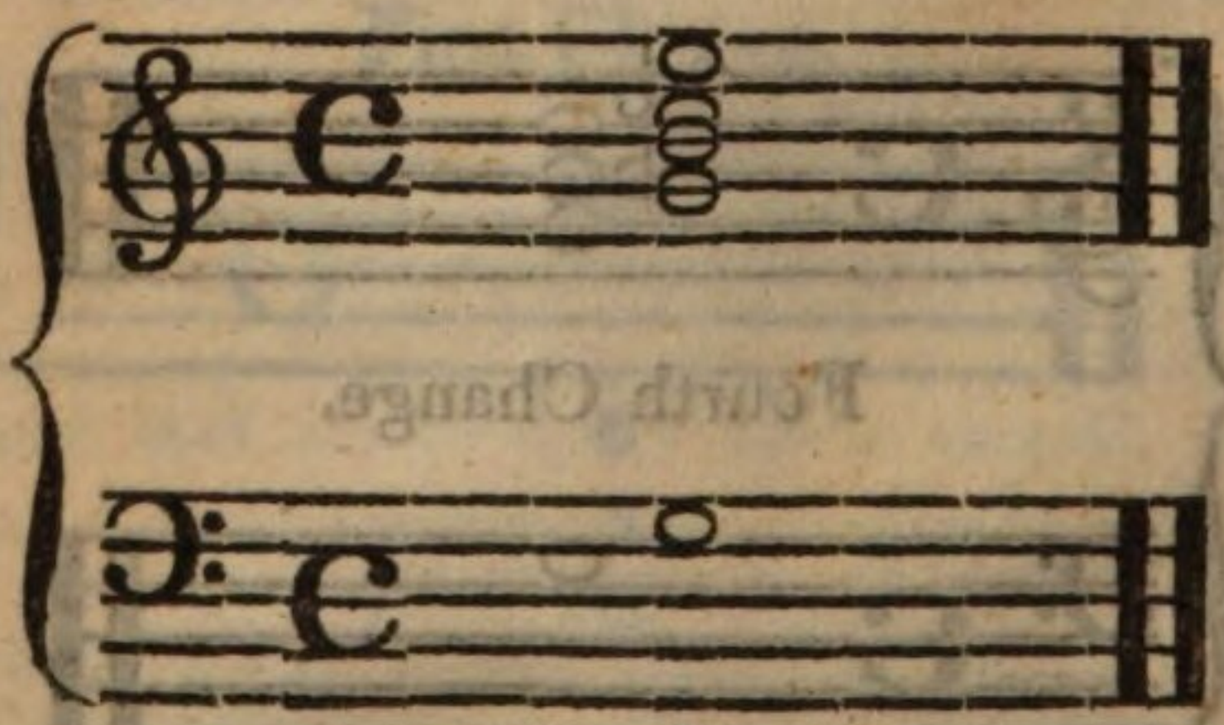
Fifth Change.

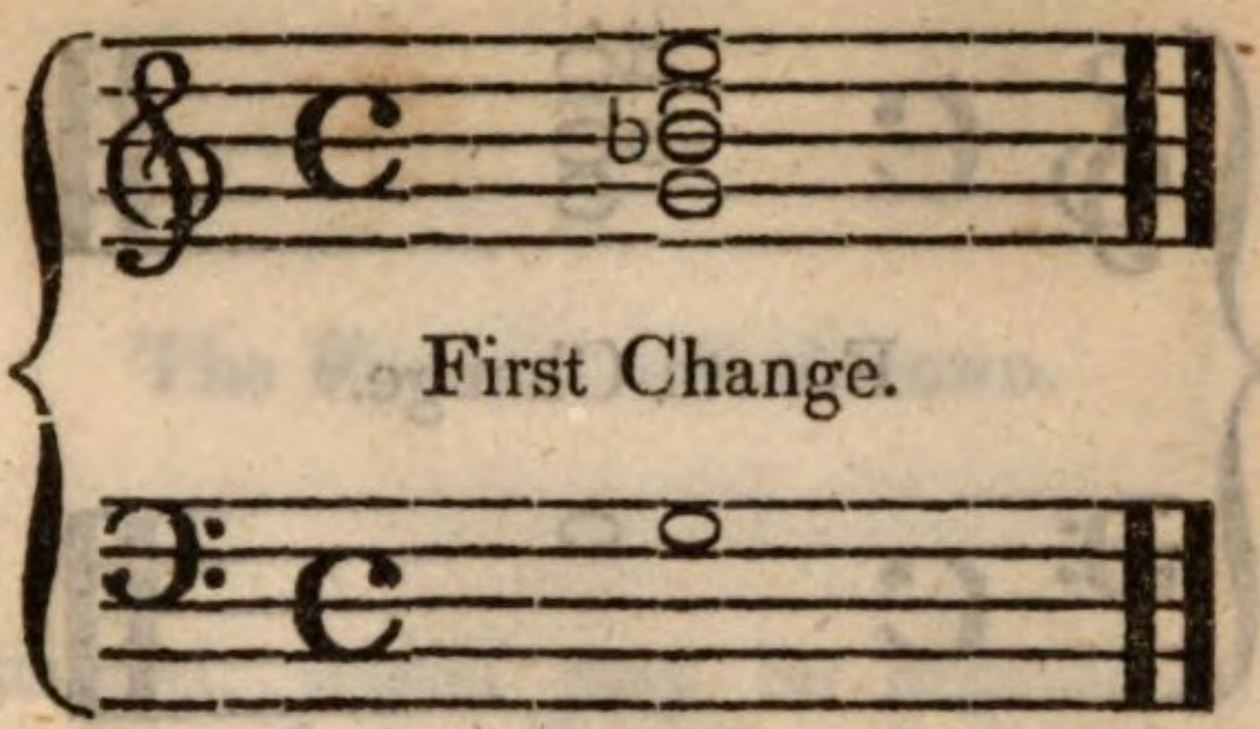


The Sixth, Fourth, and Third.

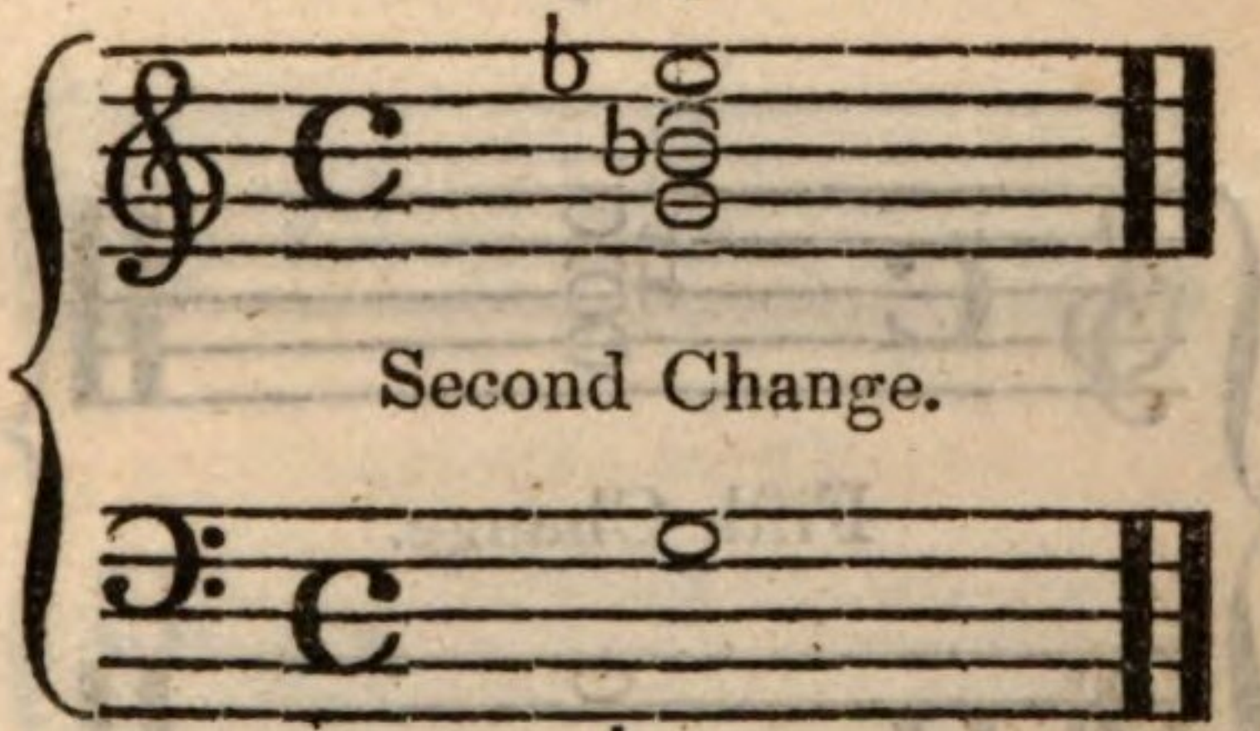


This combination (another inversion of the discord of the Seventh), is capable of the same number of changes; as thus:—

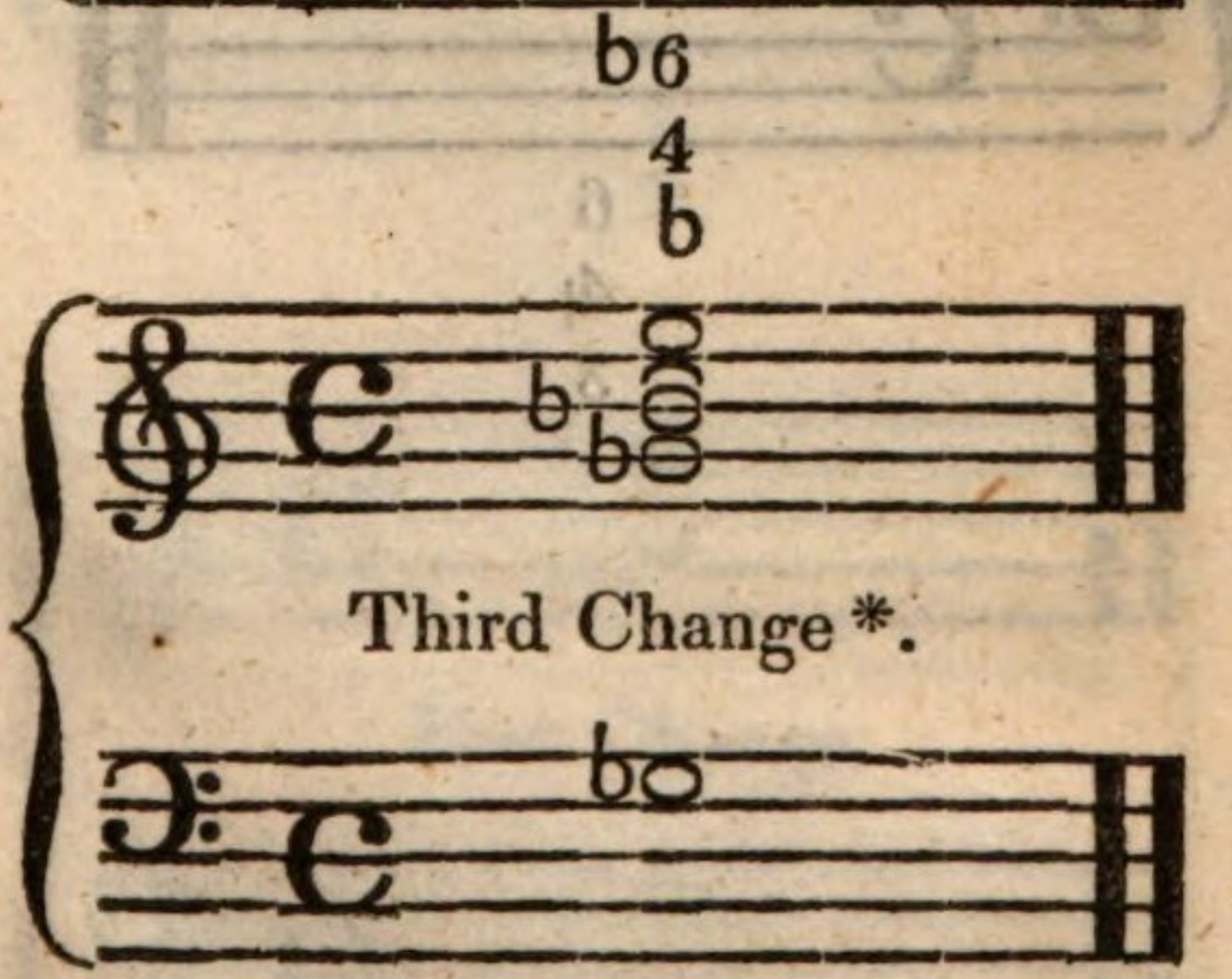




First Change.



Second Change.



Third Change *.

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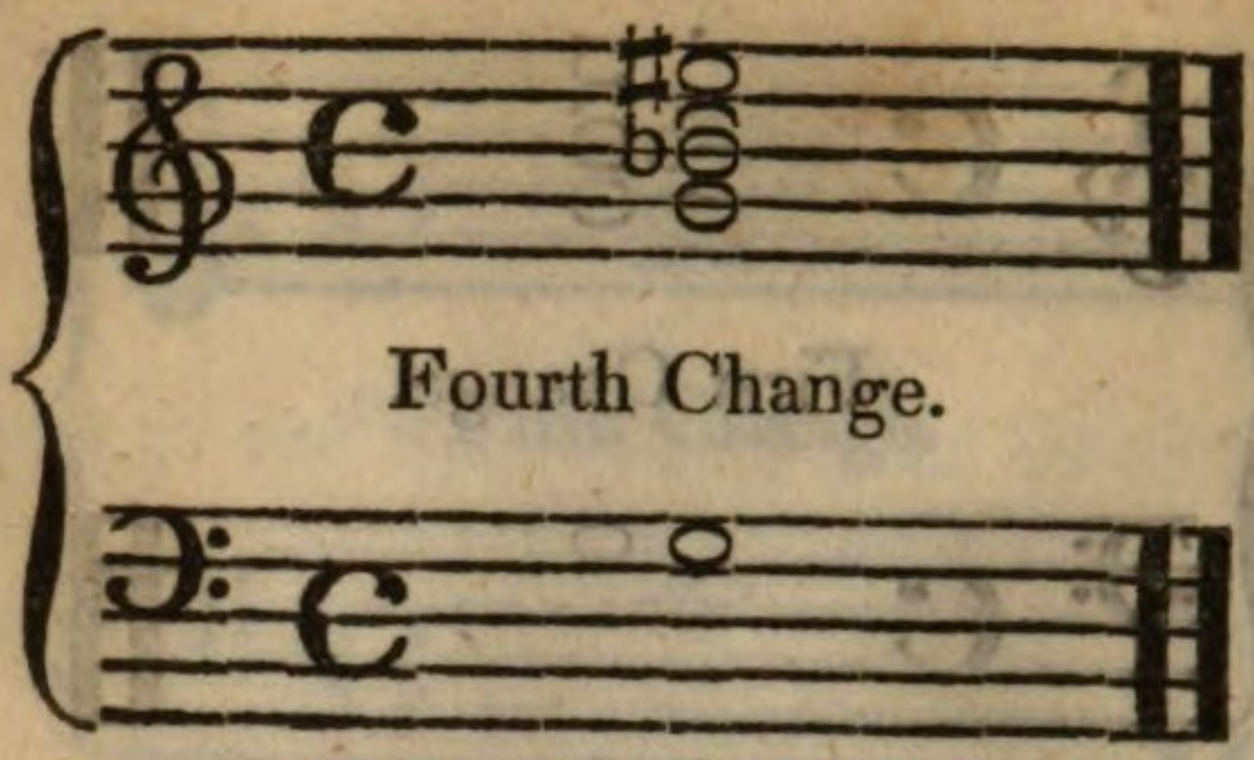
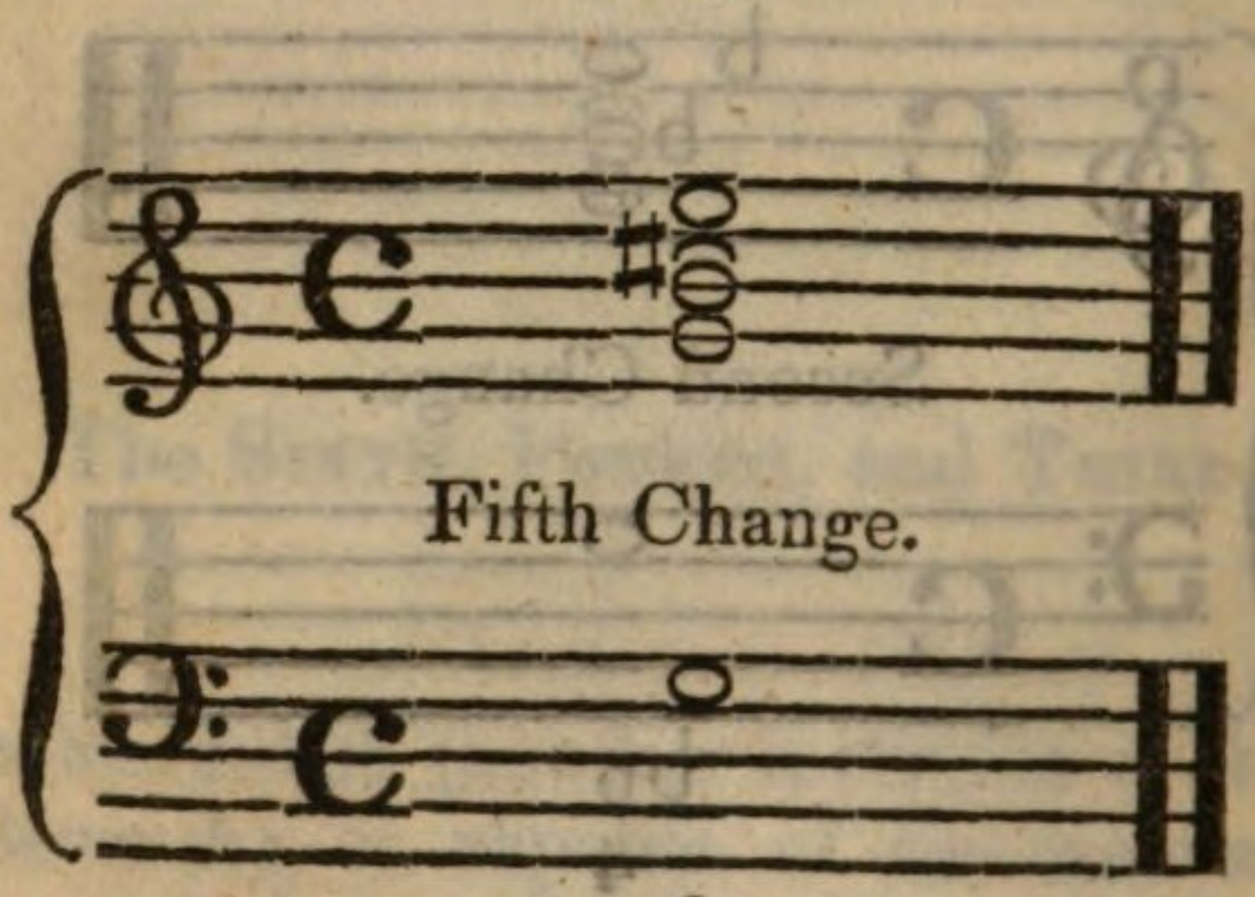
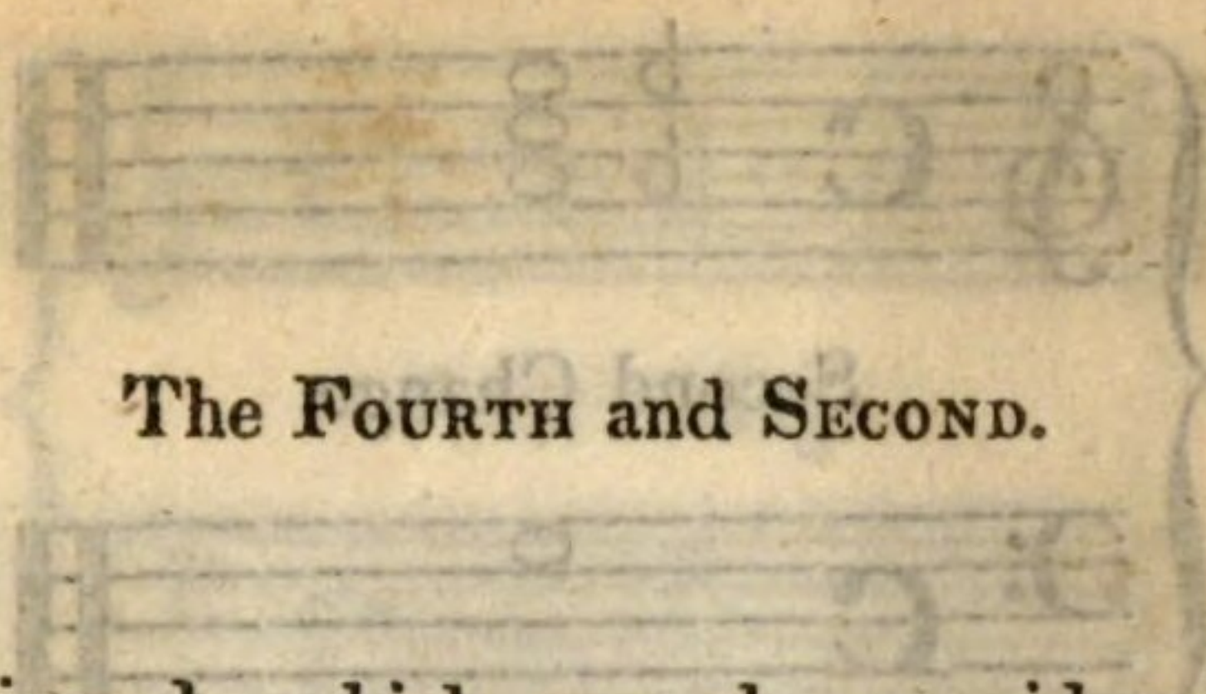
* Or the chord otherwise called "*G Flat, with an extremely-extended Sixth.*"



Fourth Change.

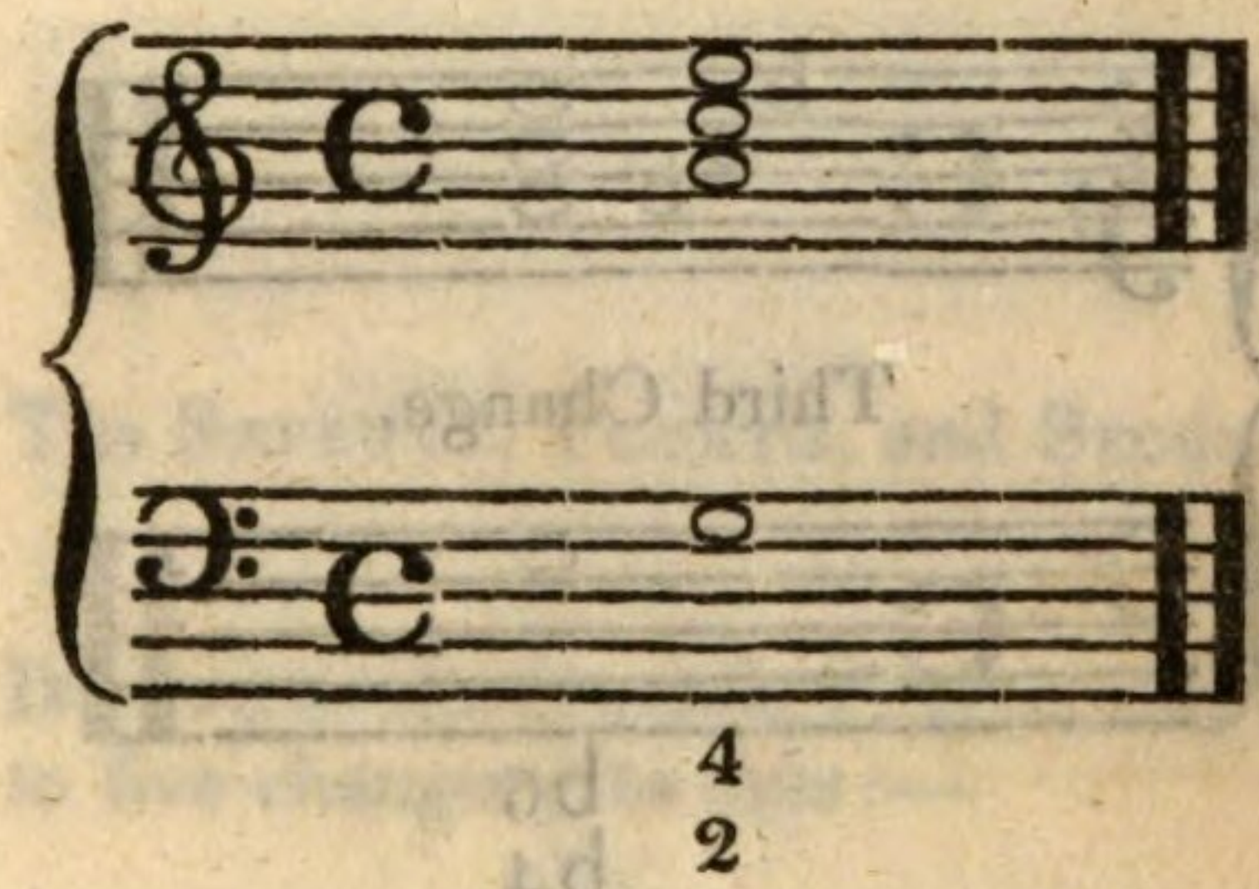


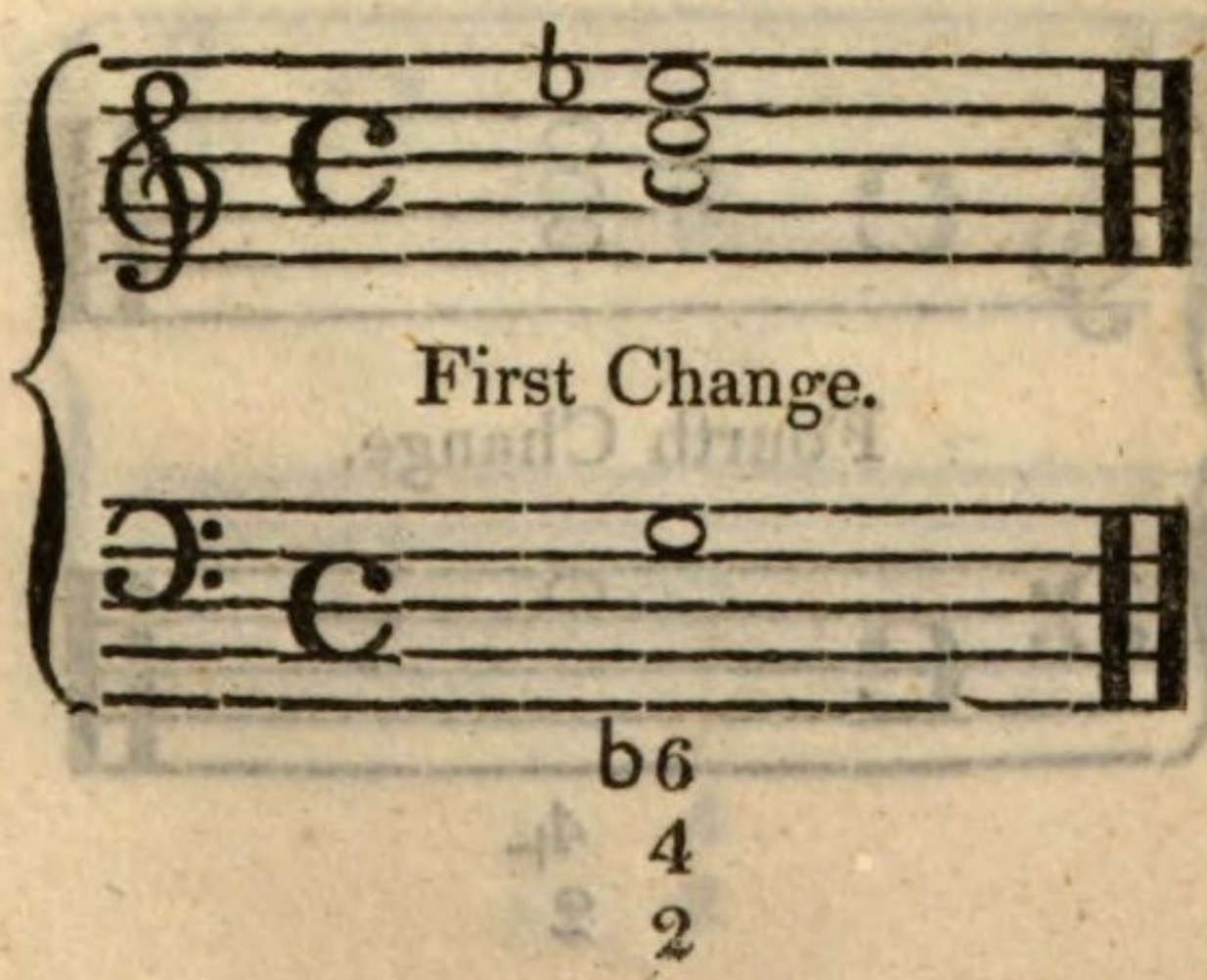
Fifth Change.

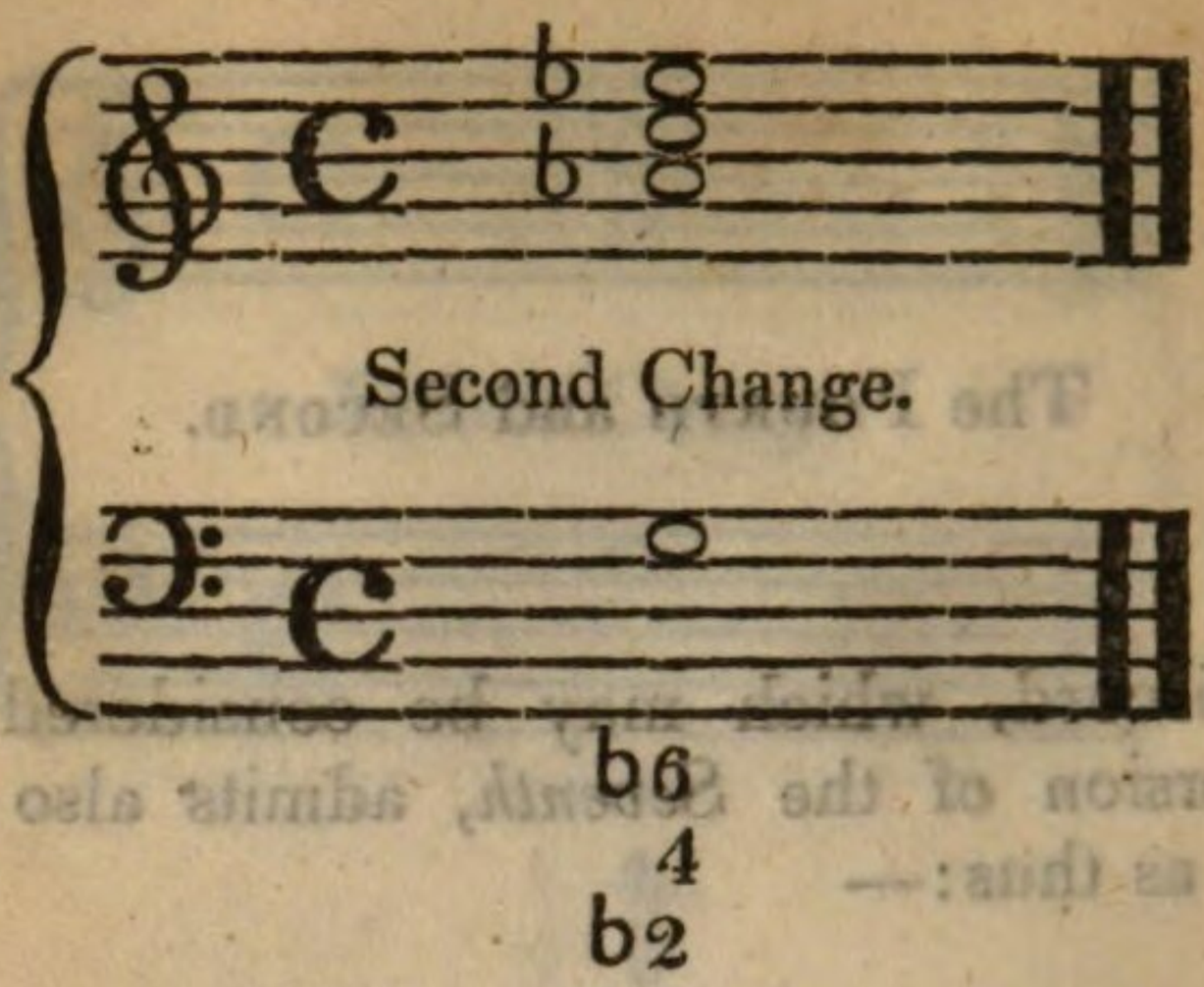


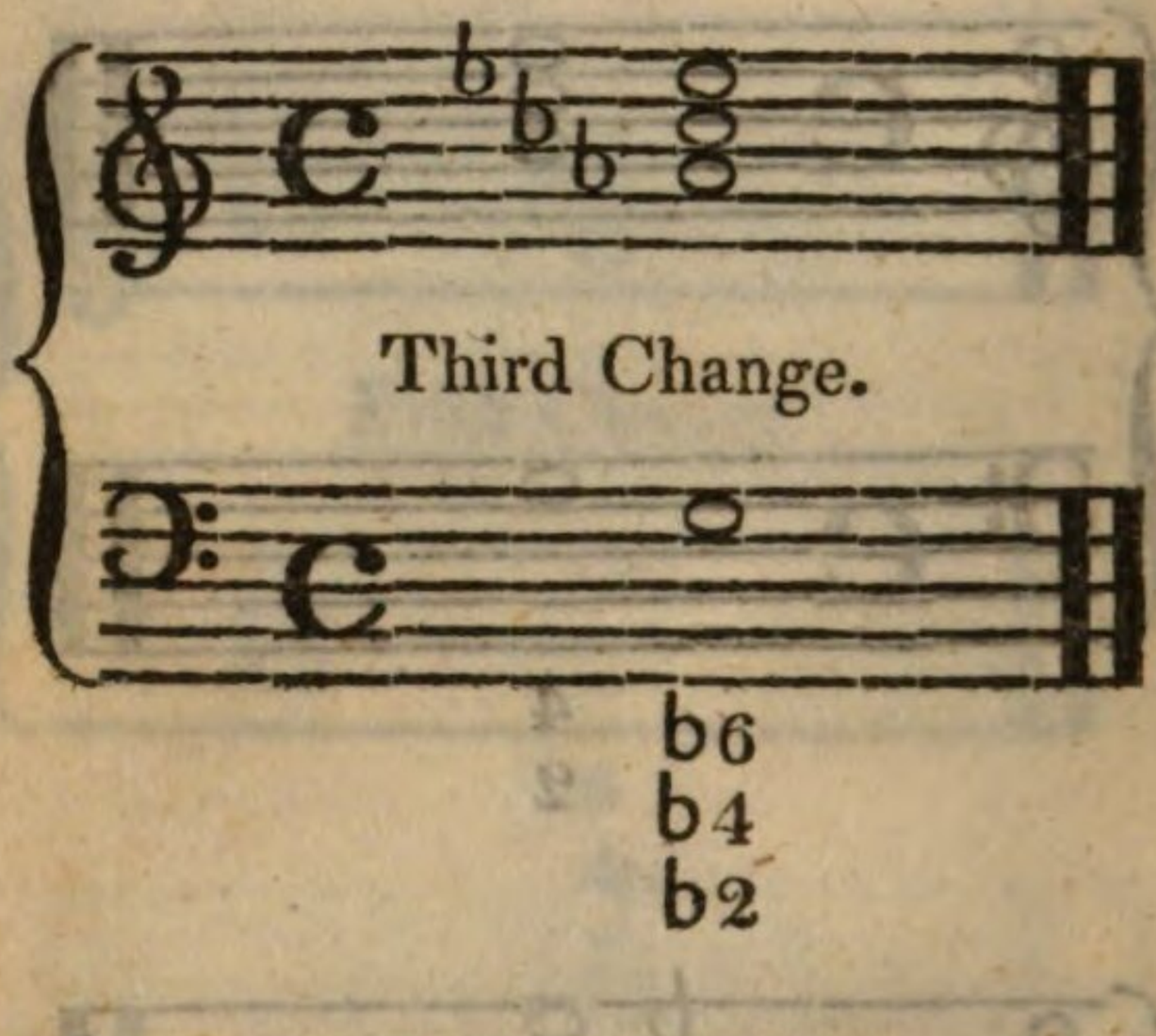
The Fourth and Second.

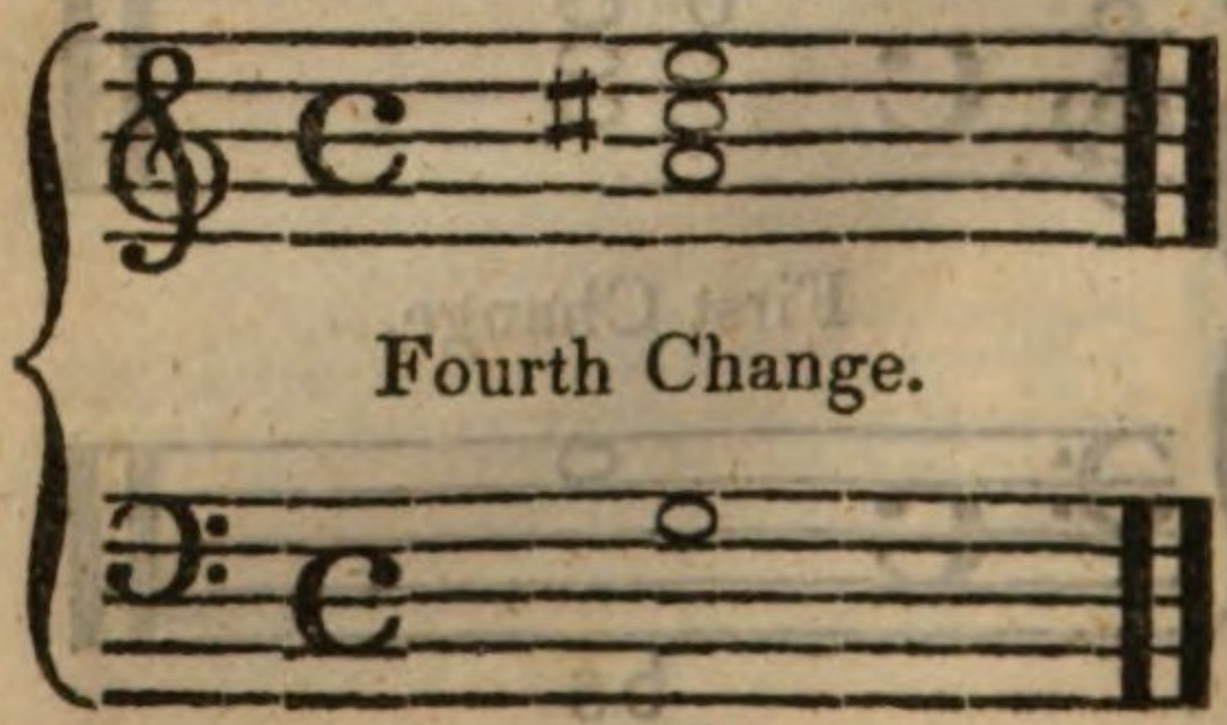
This discord, which may be considered as the third inversion of the *Seventh*, admits also of five changes; as thus:—

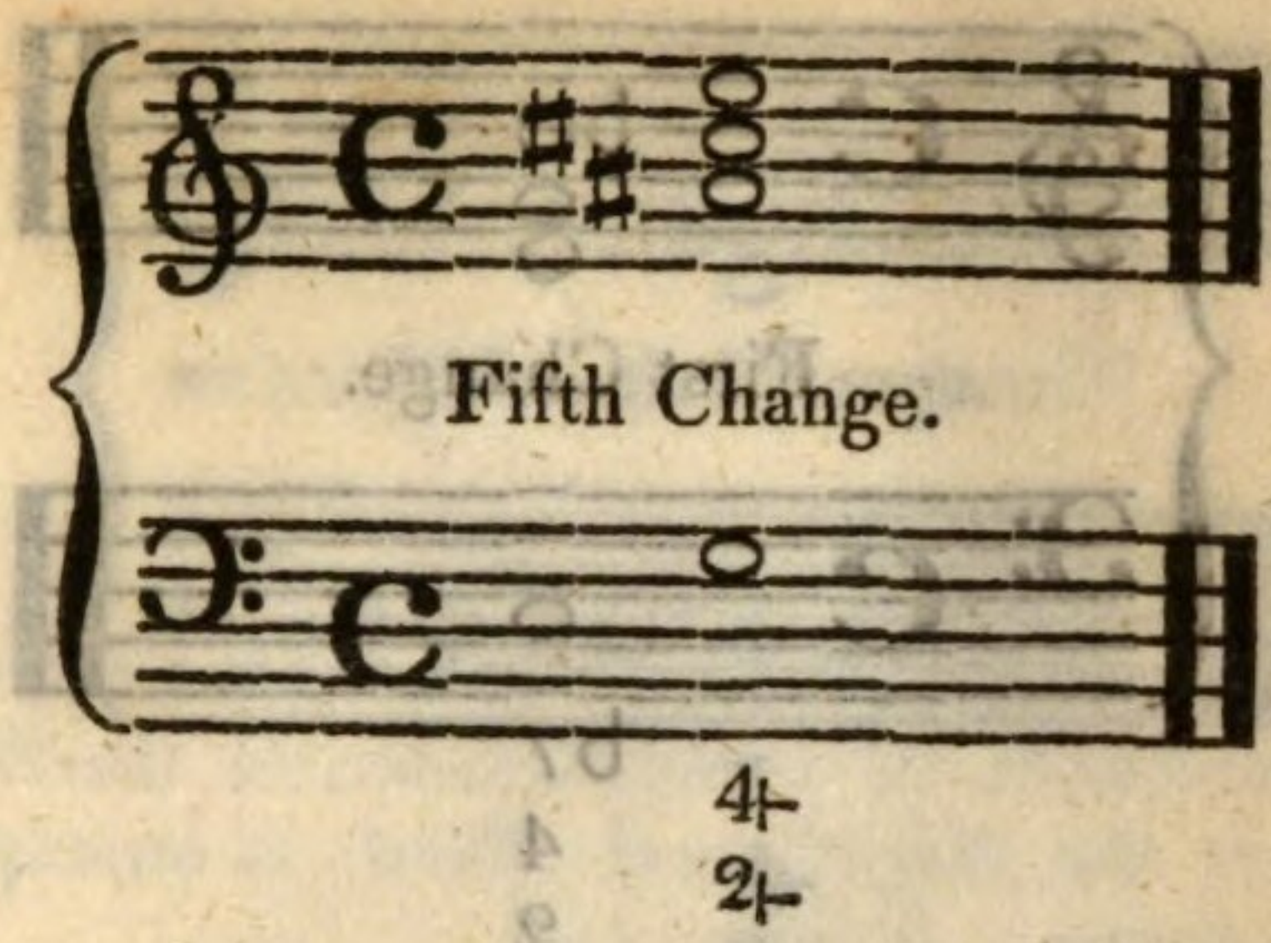





Second Change.
b6
4
b2

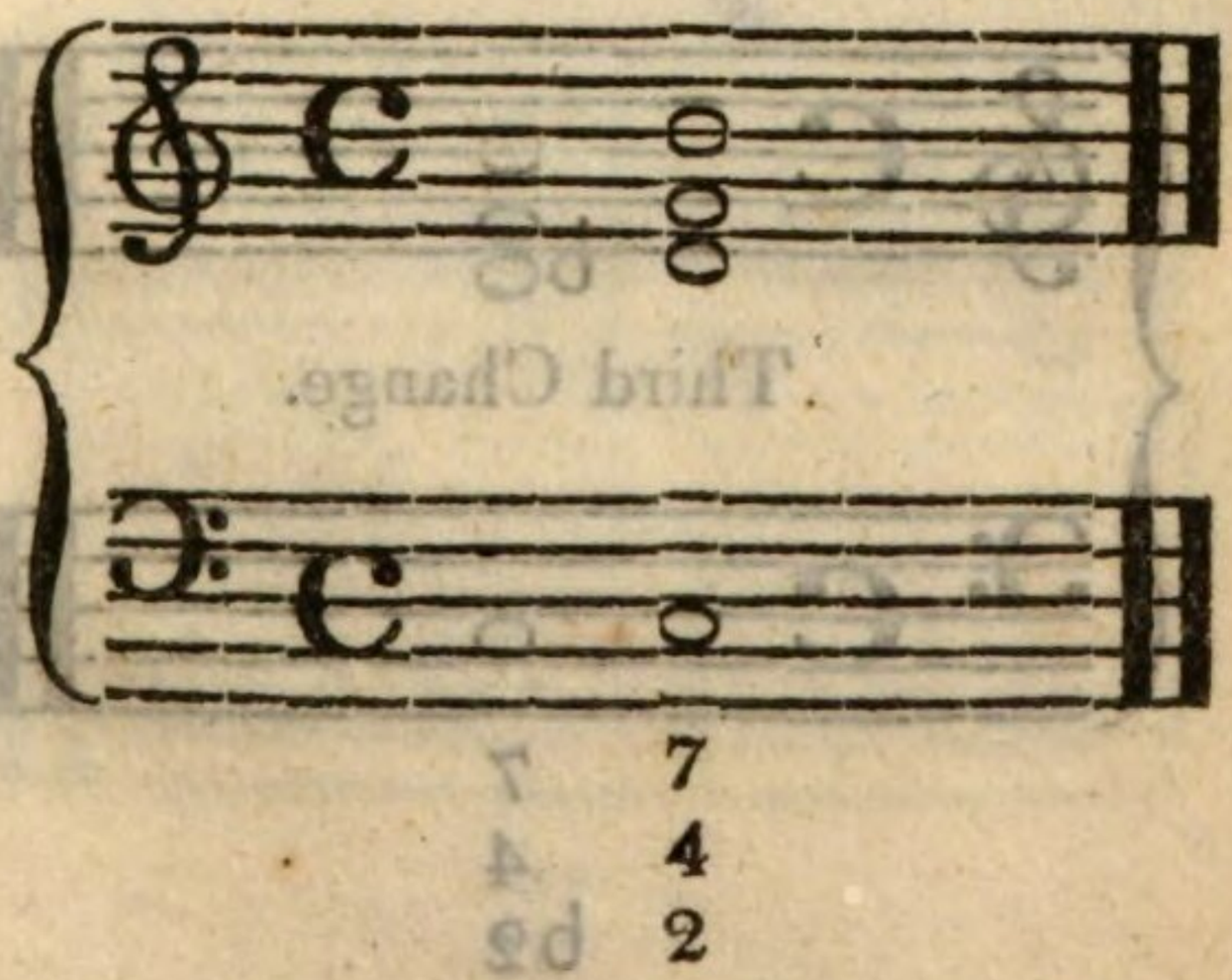

Third Change.
b6
b4
b2

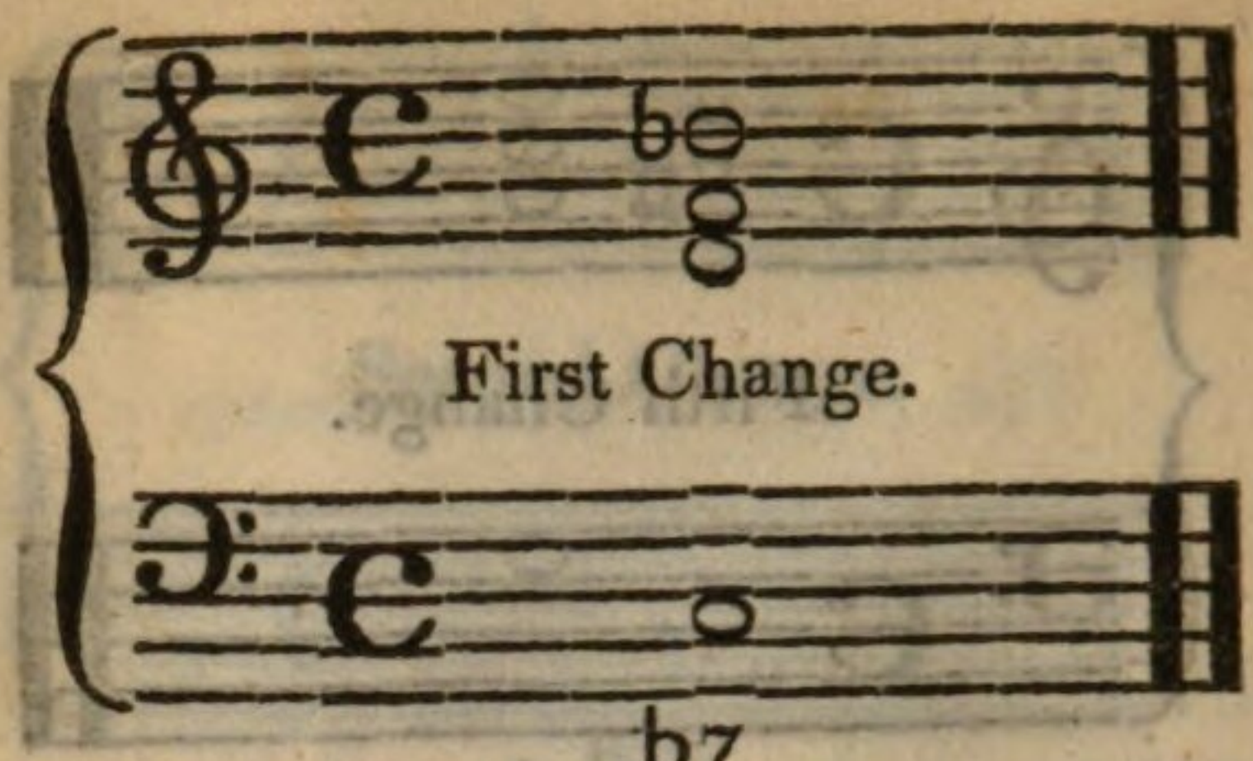

Fourth Change.
4
2



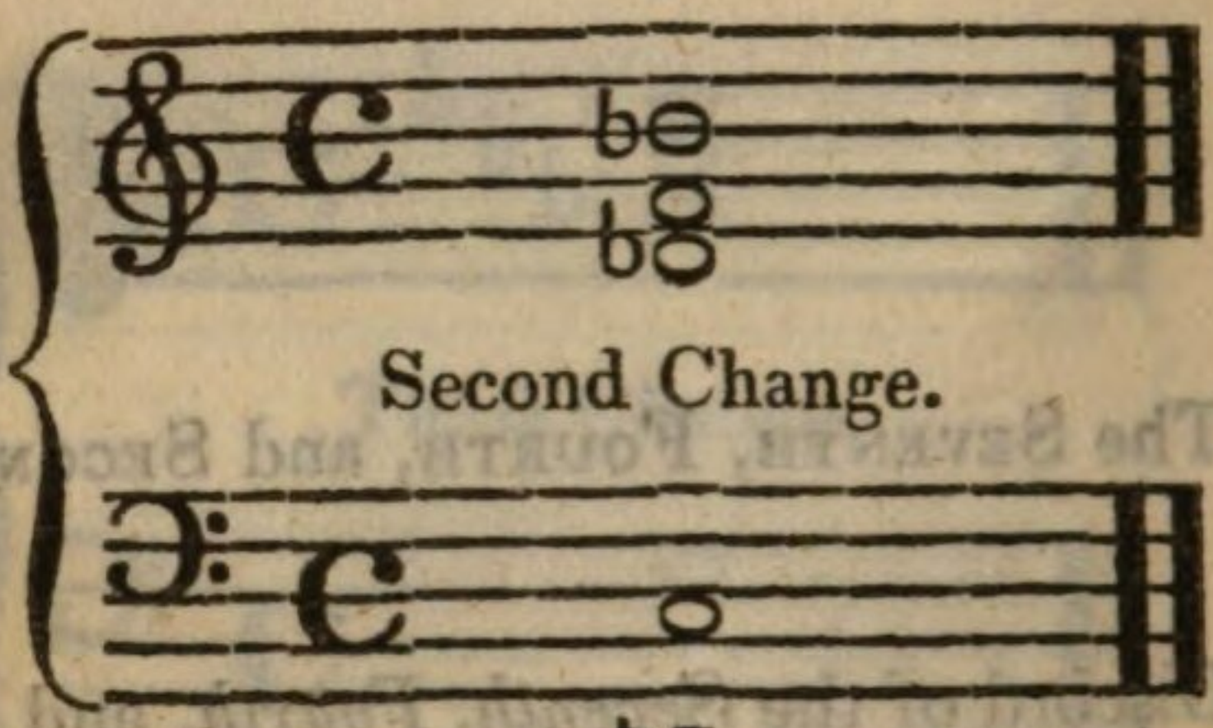
The SEVENTH, FOURTH, and SECOND.

The Discord of the *Seventh*, *Fourth*, and *Second*, is subject to five changes; as thus:—

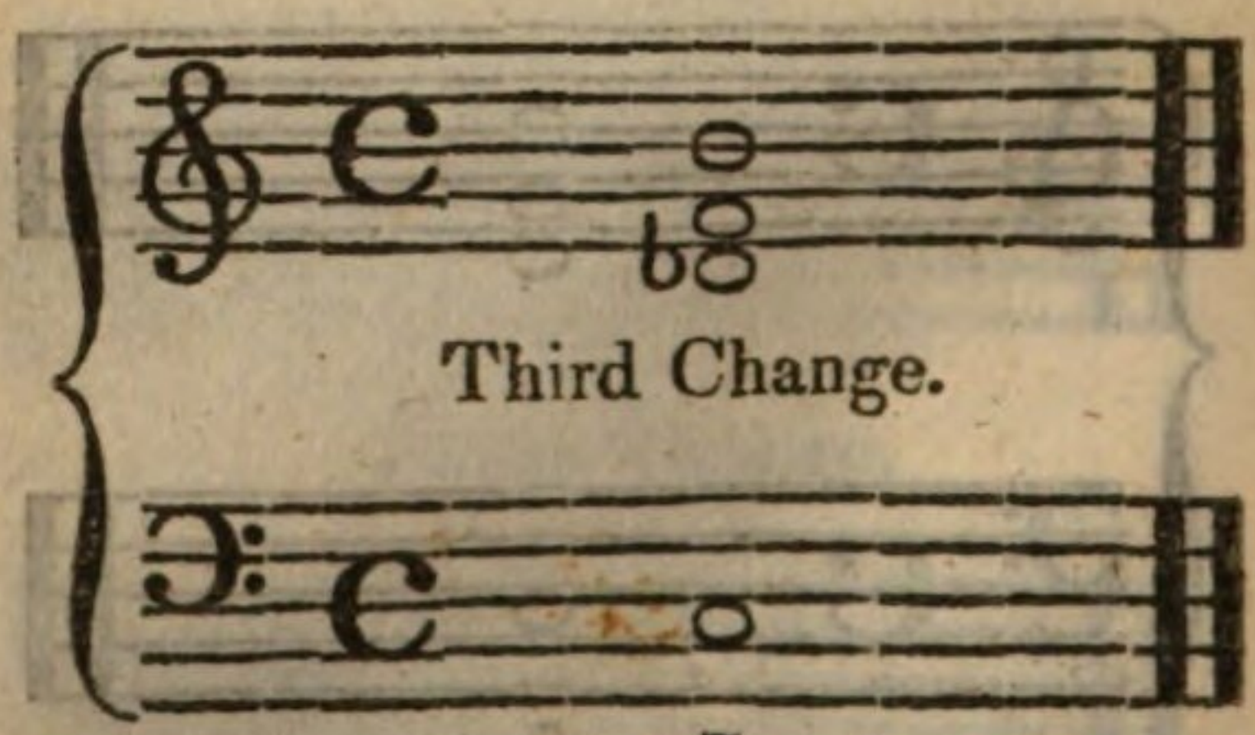




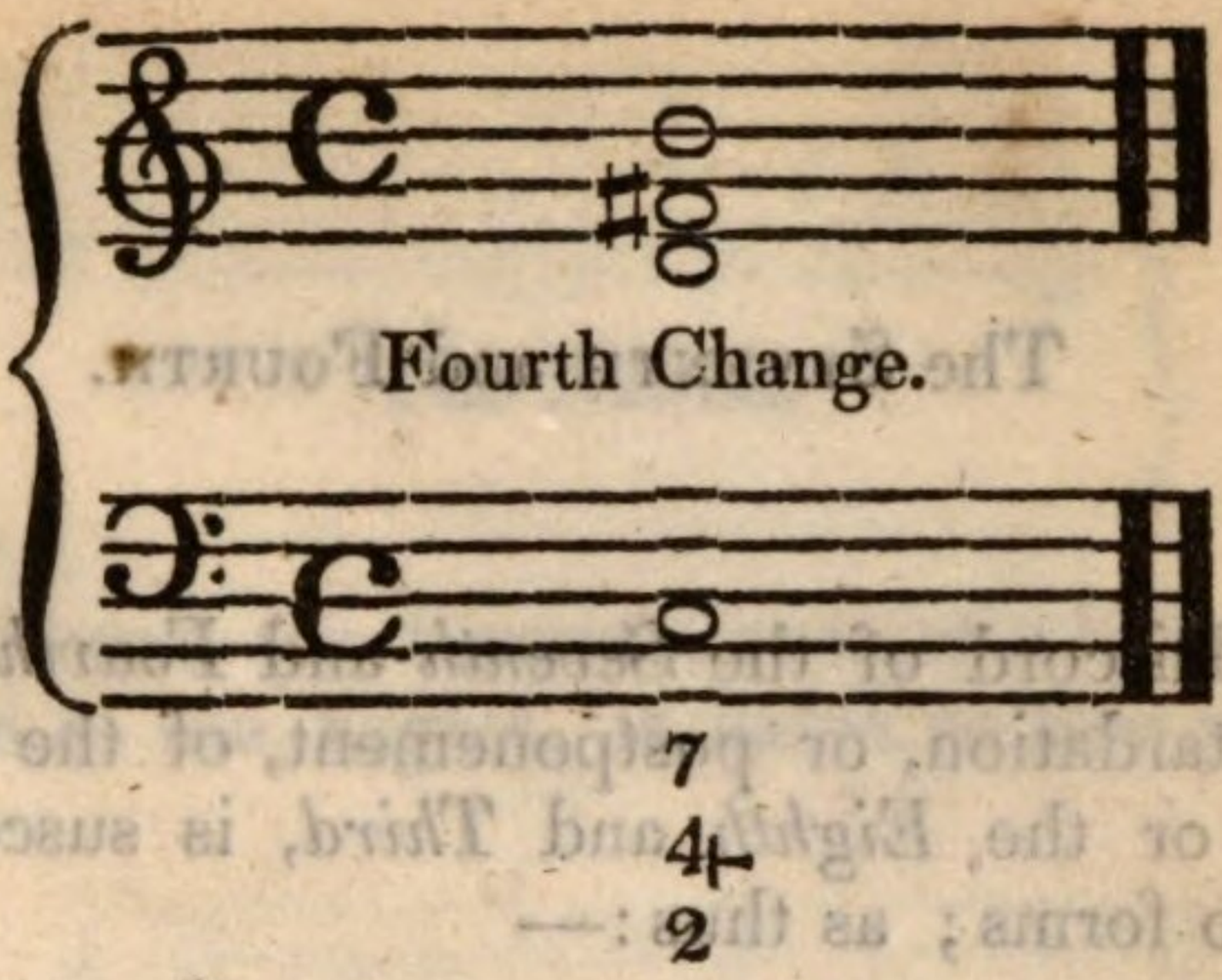
First Change.



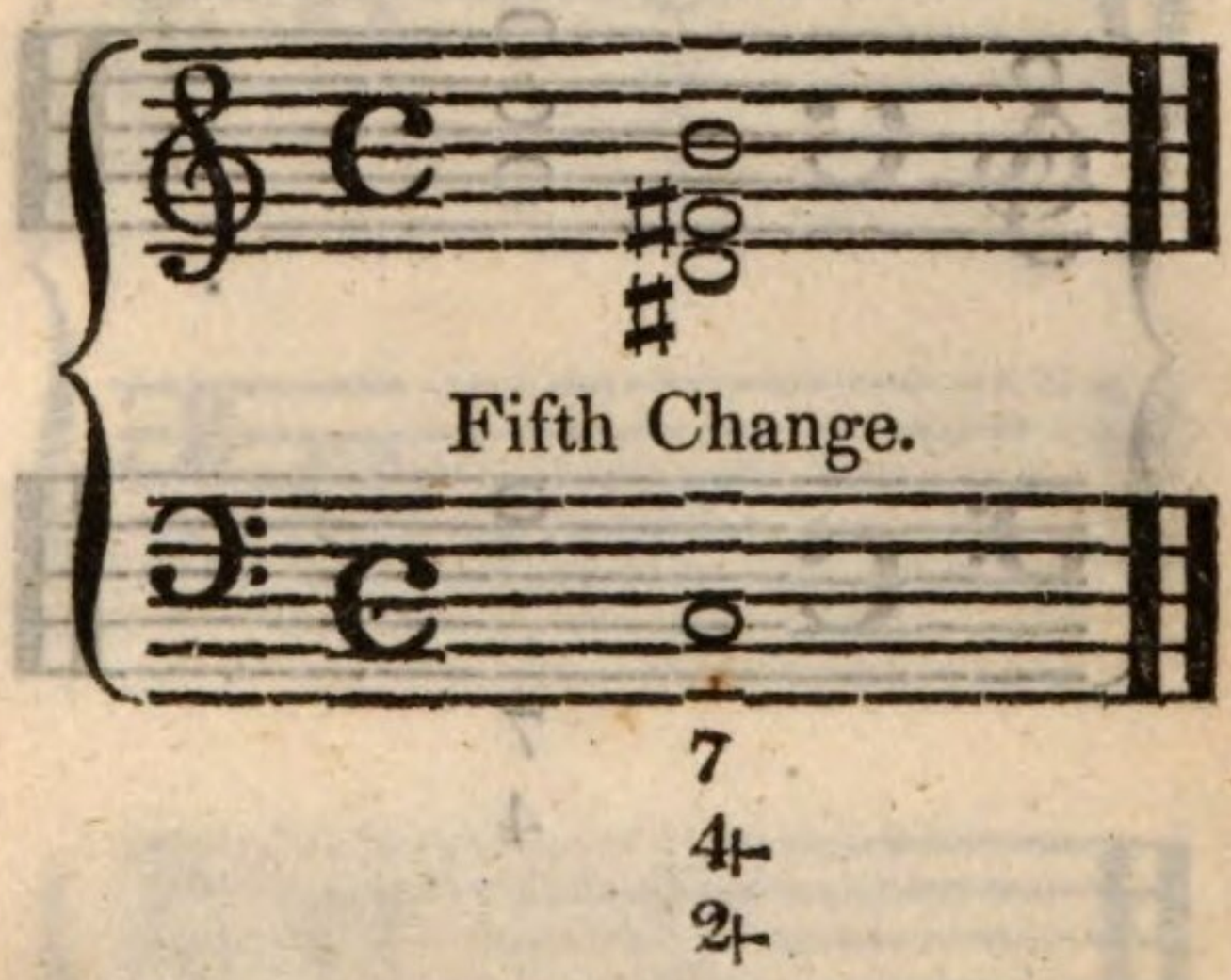
Second Change.



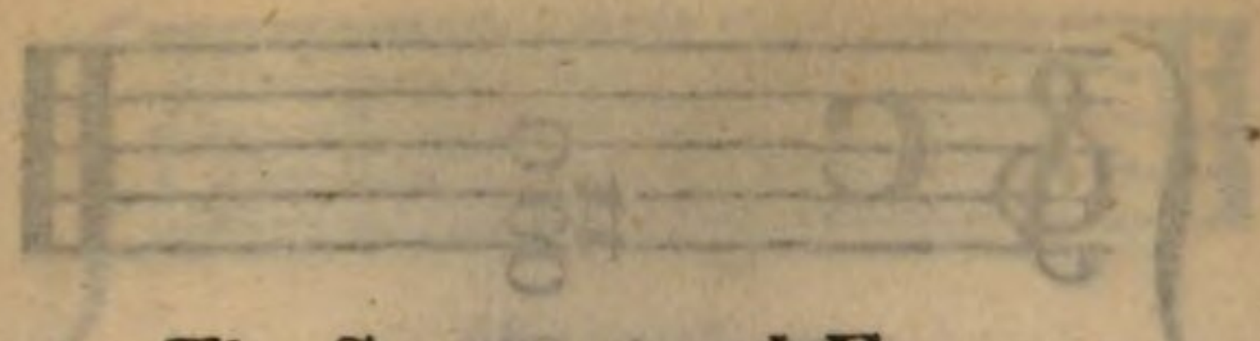
Third Change.



Fourth Change.

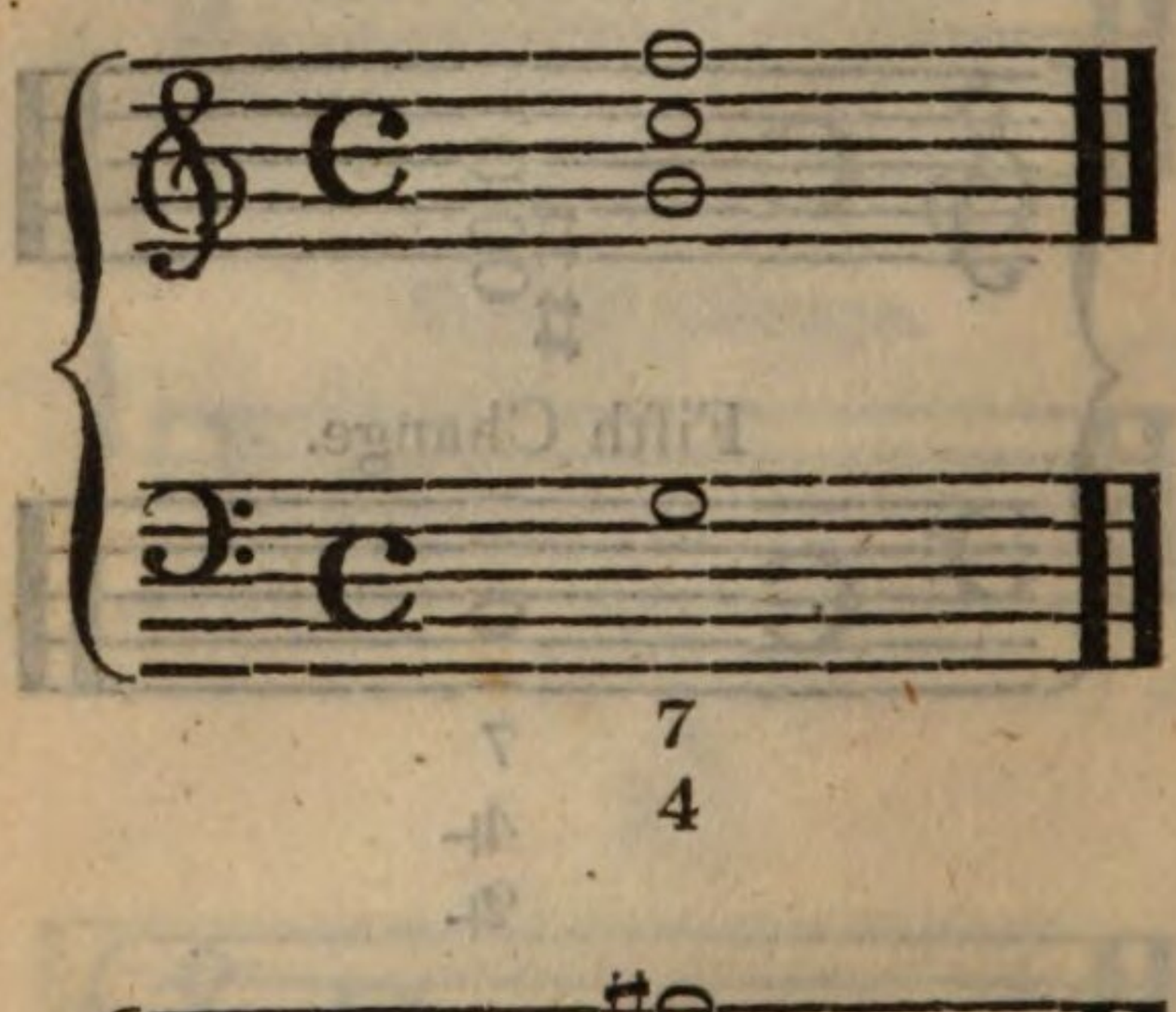


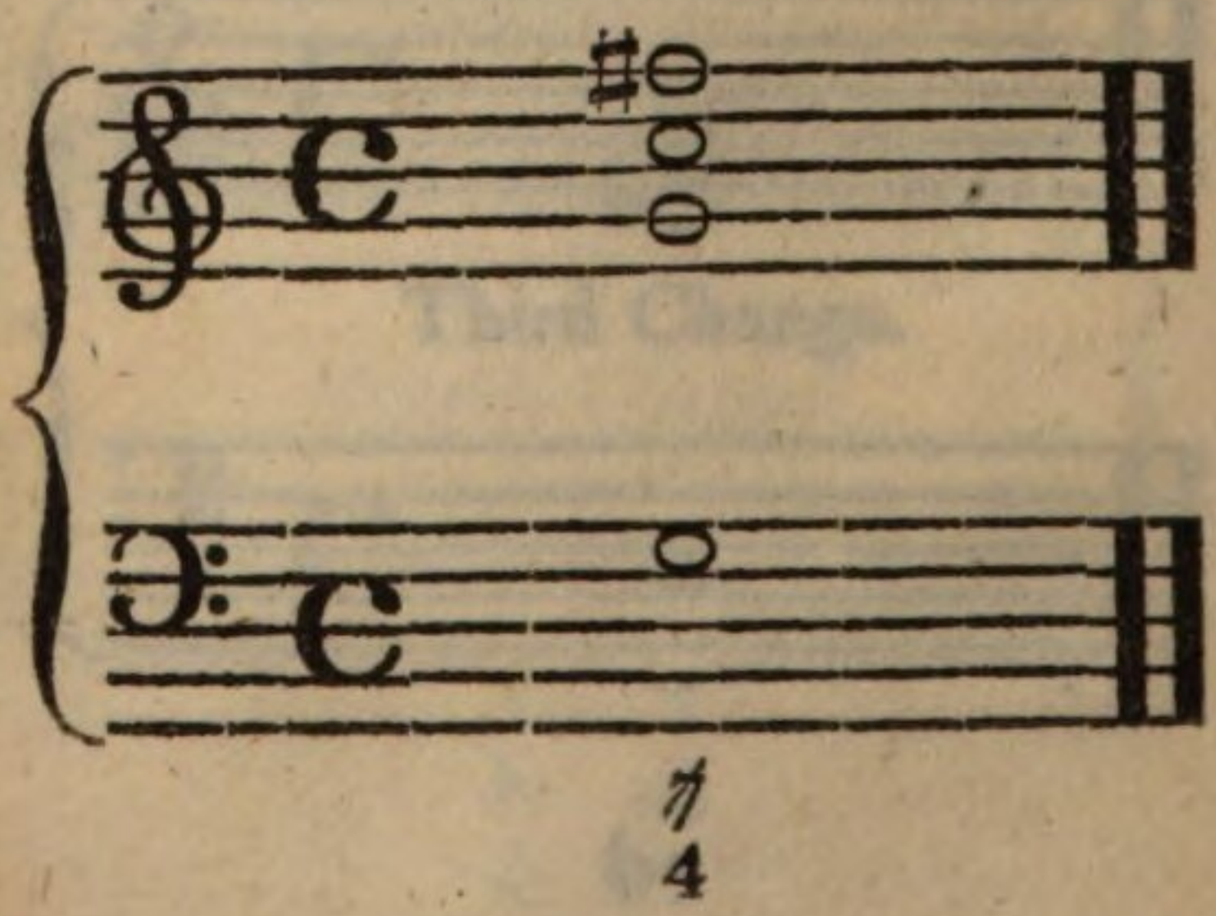
Fifth Change.

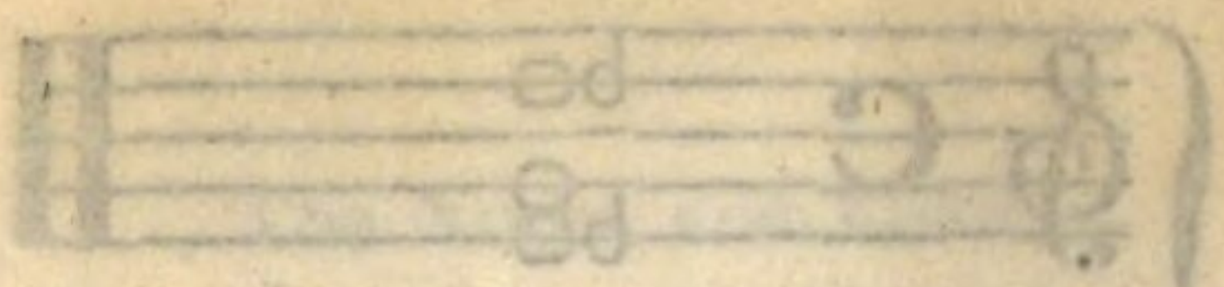


The SEVENTH and FOURTH.

The Discord of the *Seventh* and *Fourth*, which is but a retardation, or postponement, of the *Sixth* and *Fourth*, or the *Eighth* and *Third*, is susceptible of only two forms; as thus:—

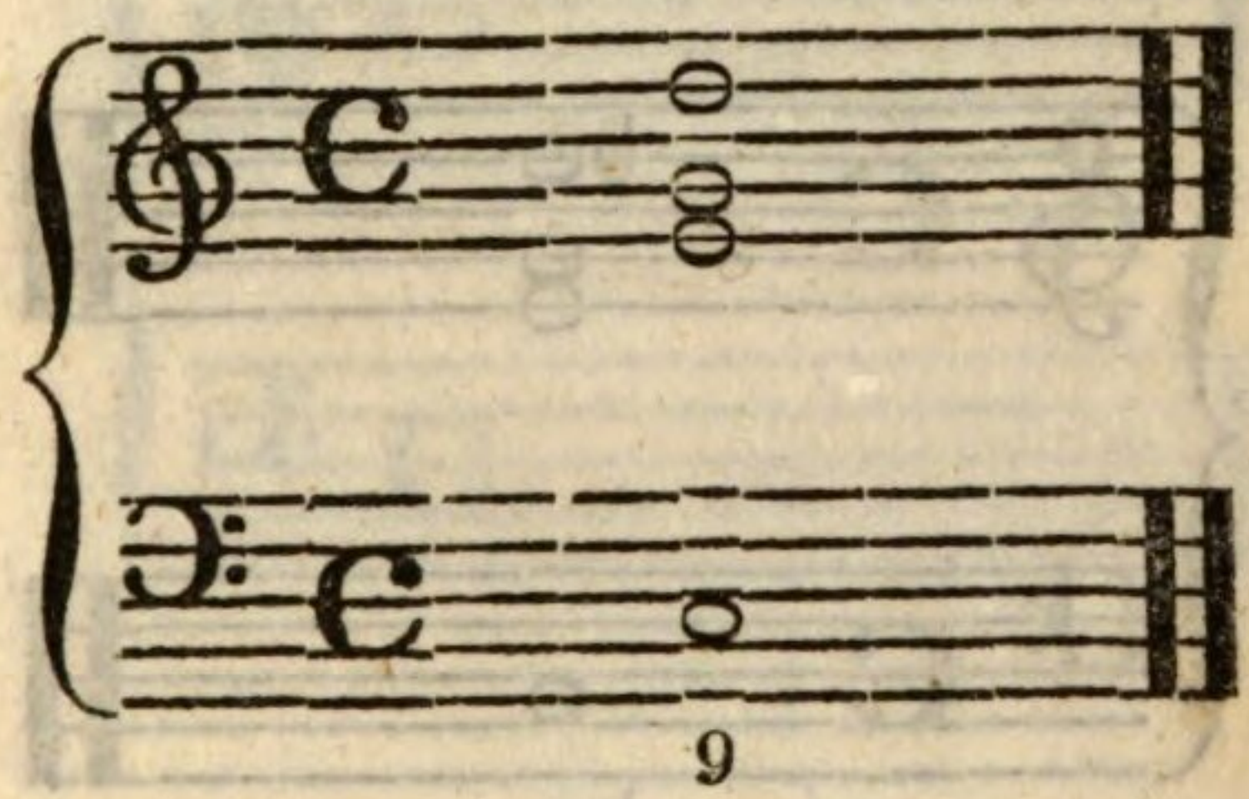


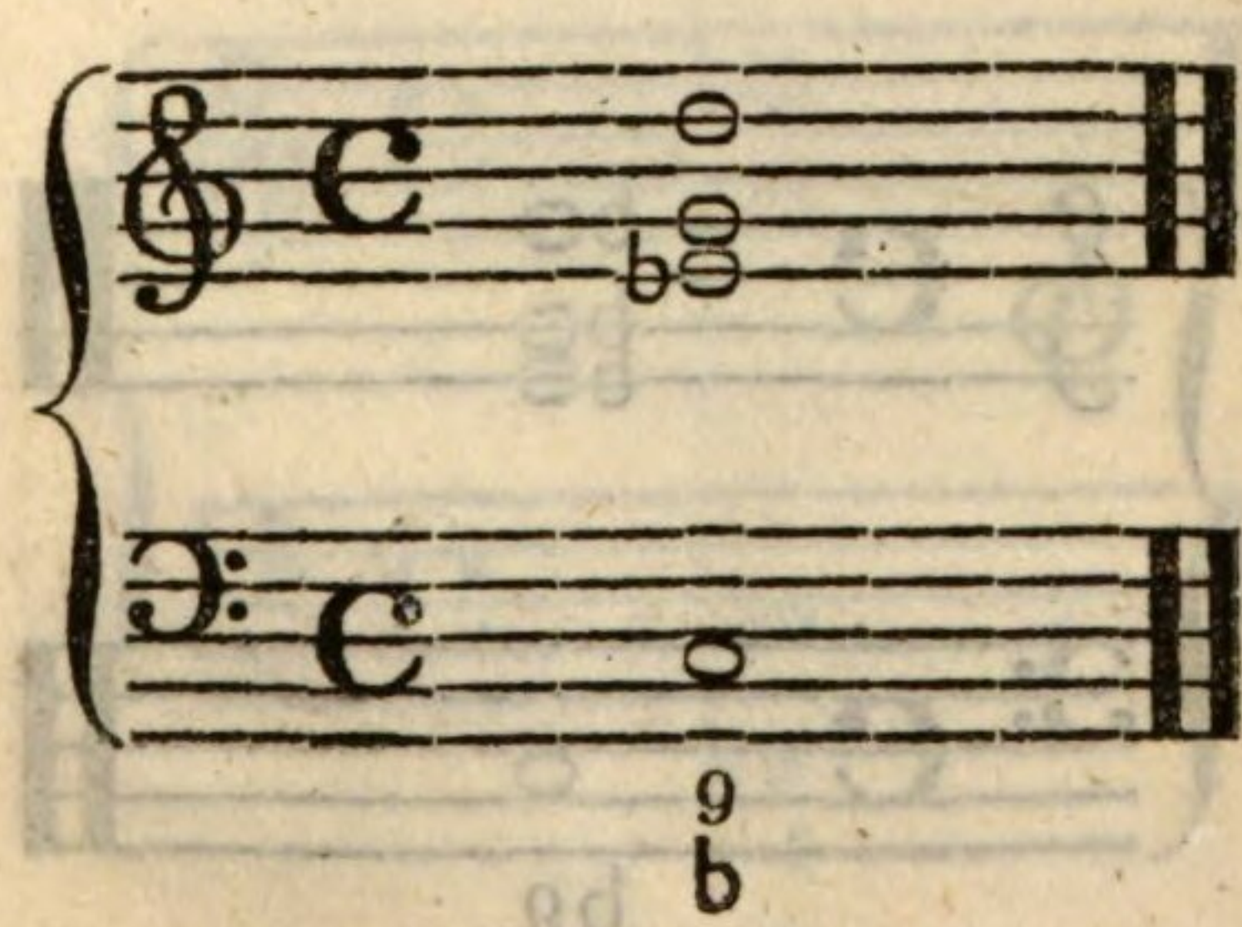


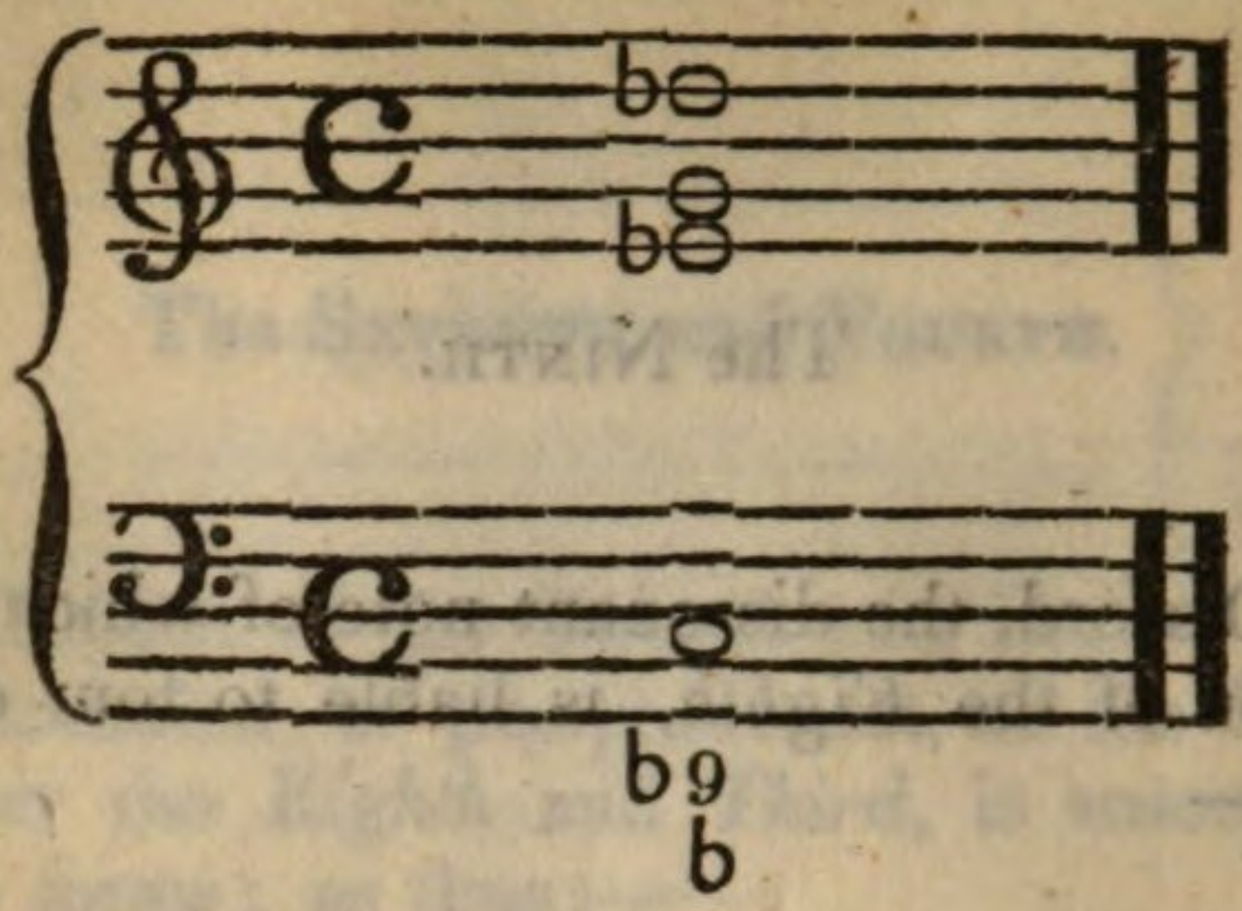


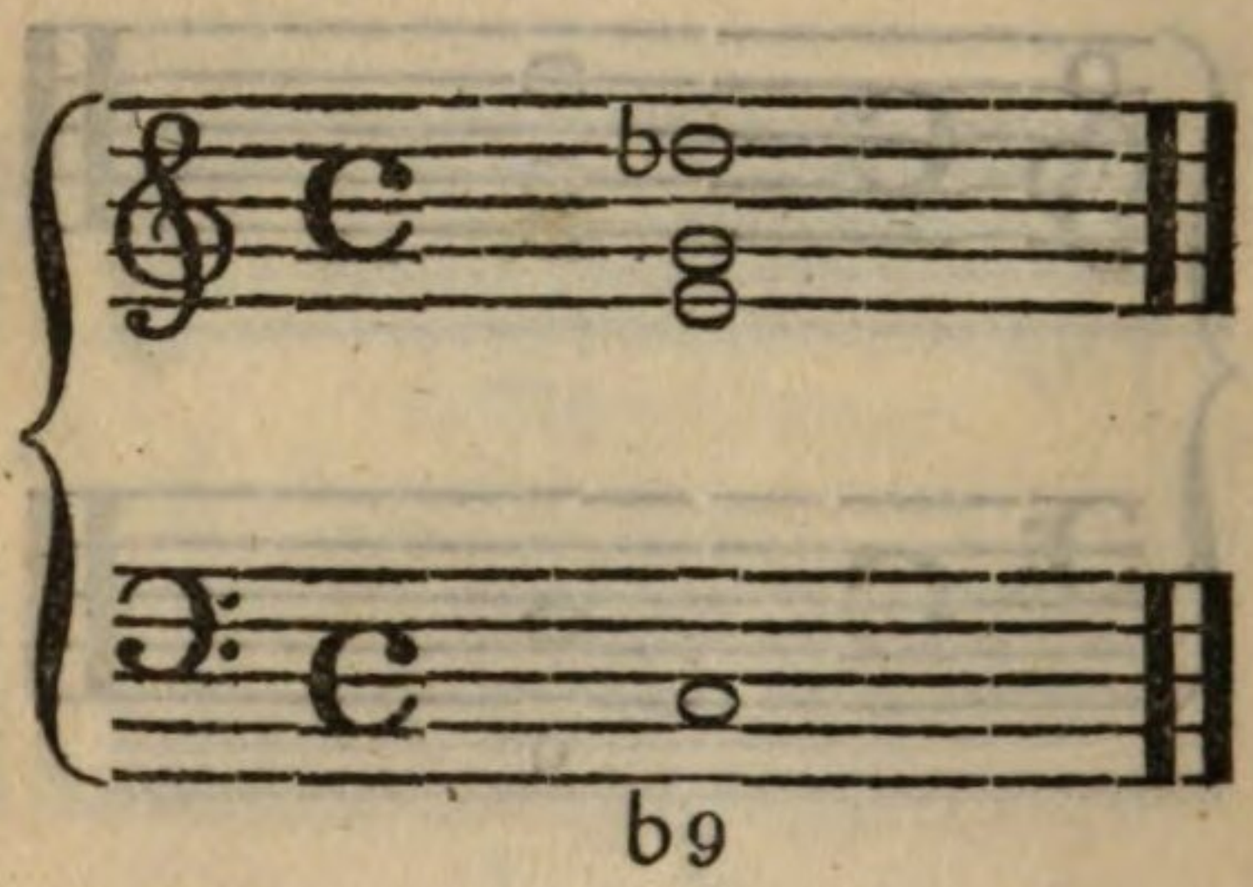
The NINTH.

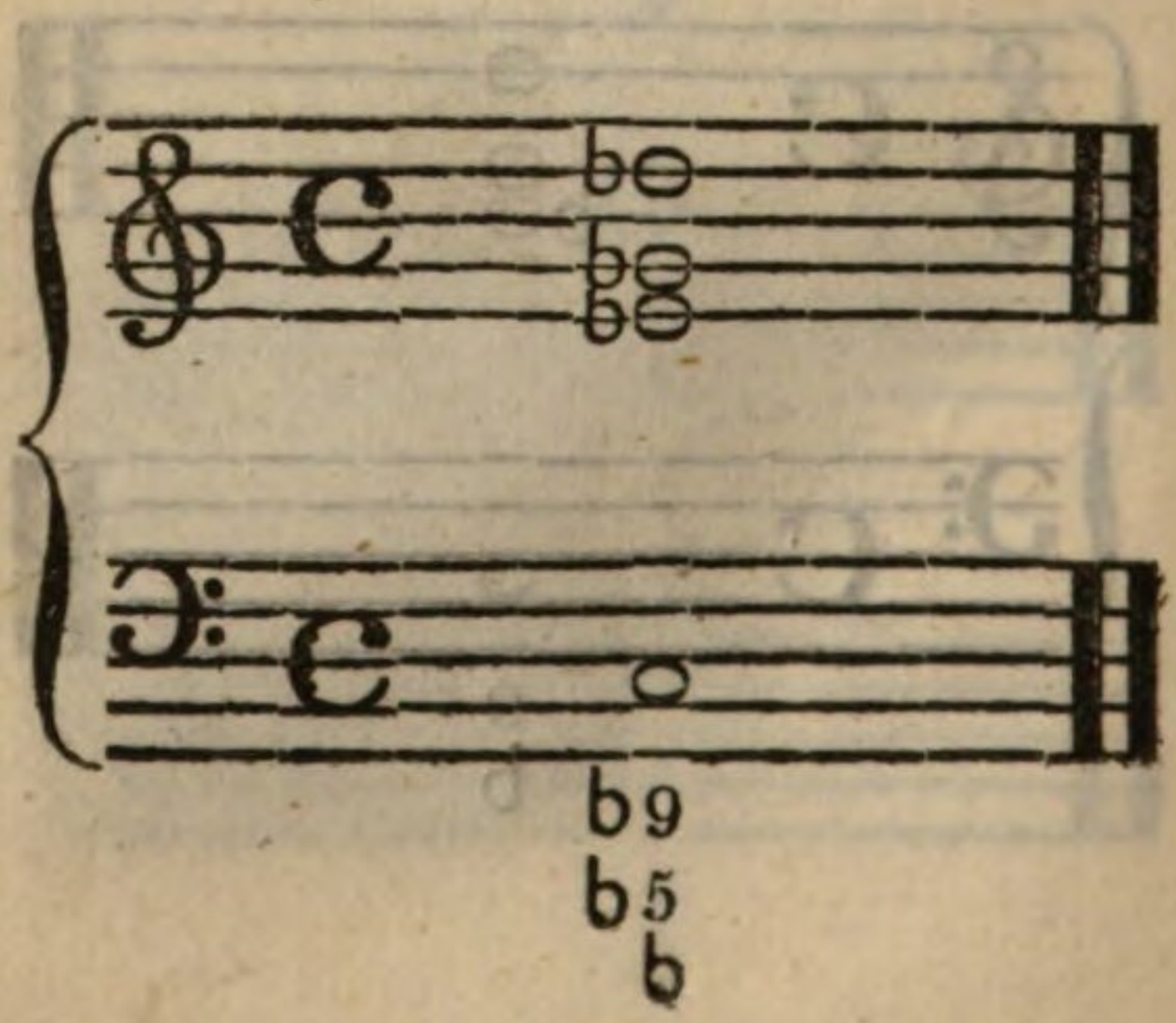
This Discord, the dissonant note of which is but a retardation of the *Eighth*, is liable to four changes; as thus:—





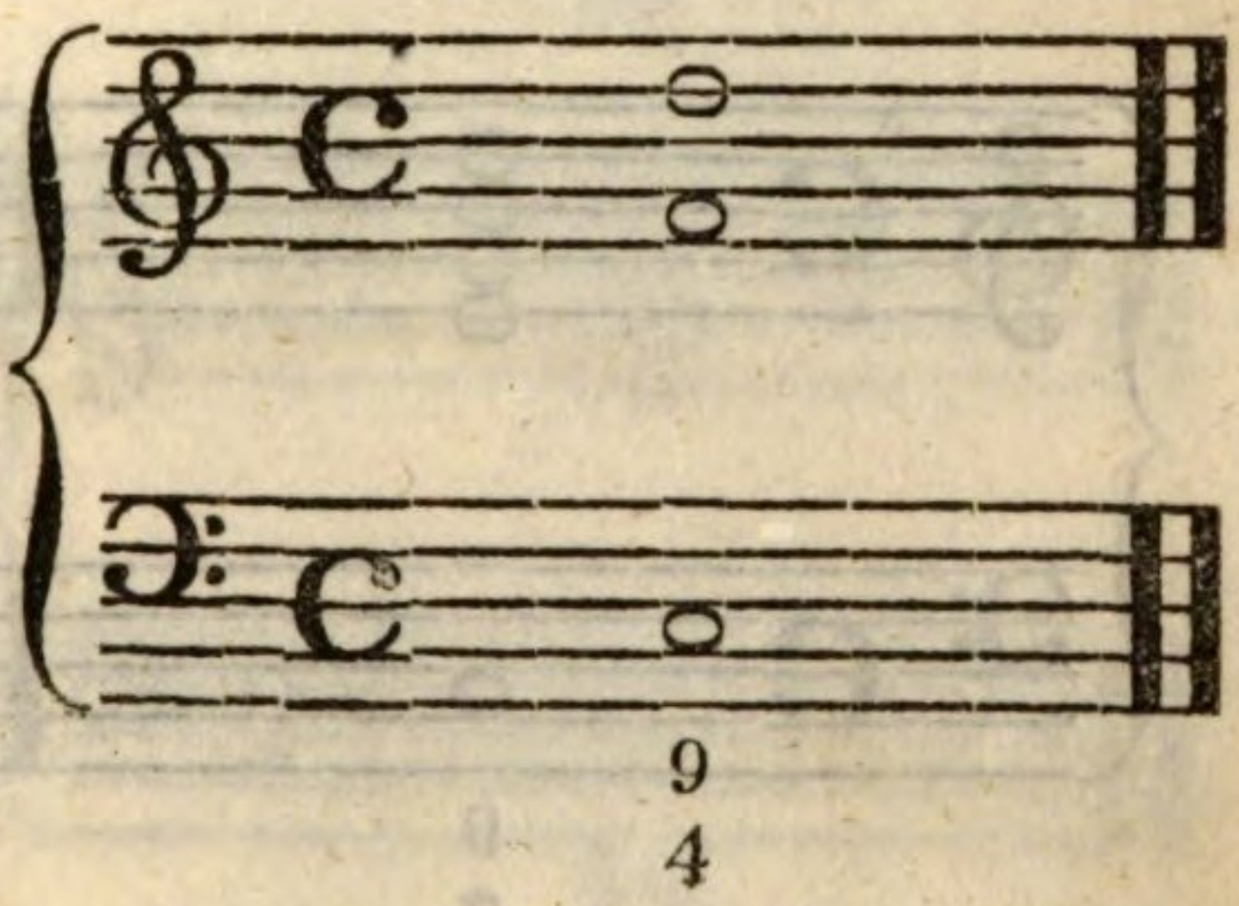


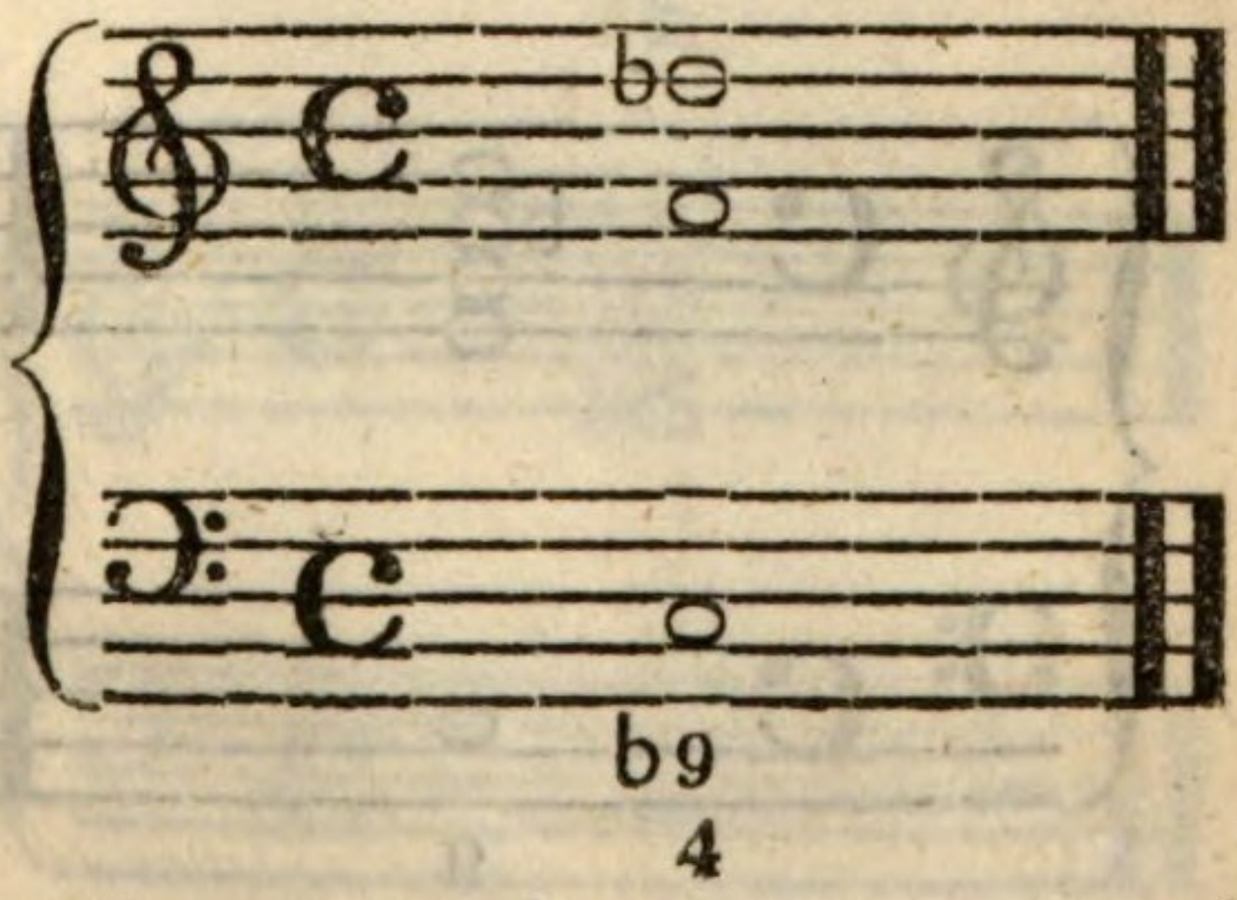




The Ninth and Fourth.

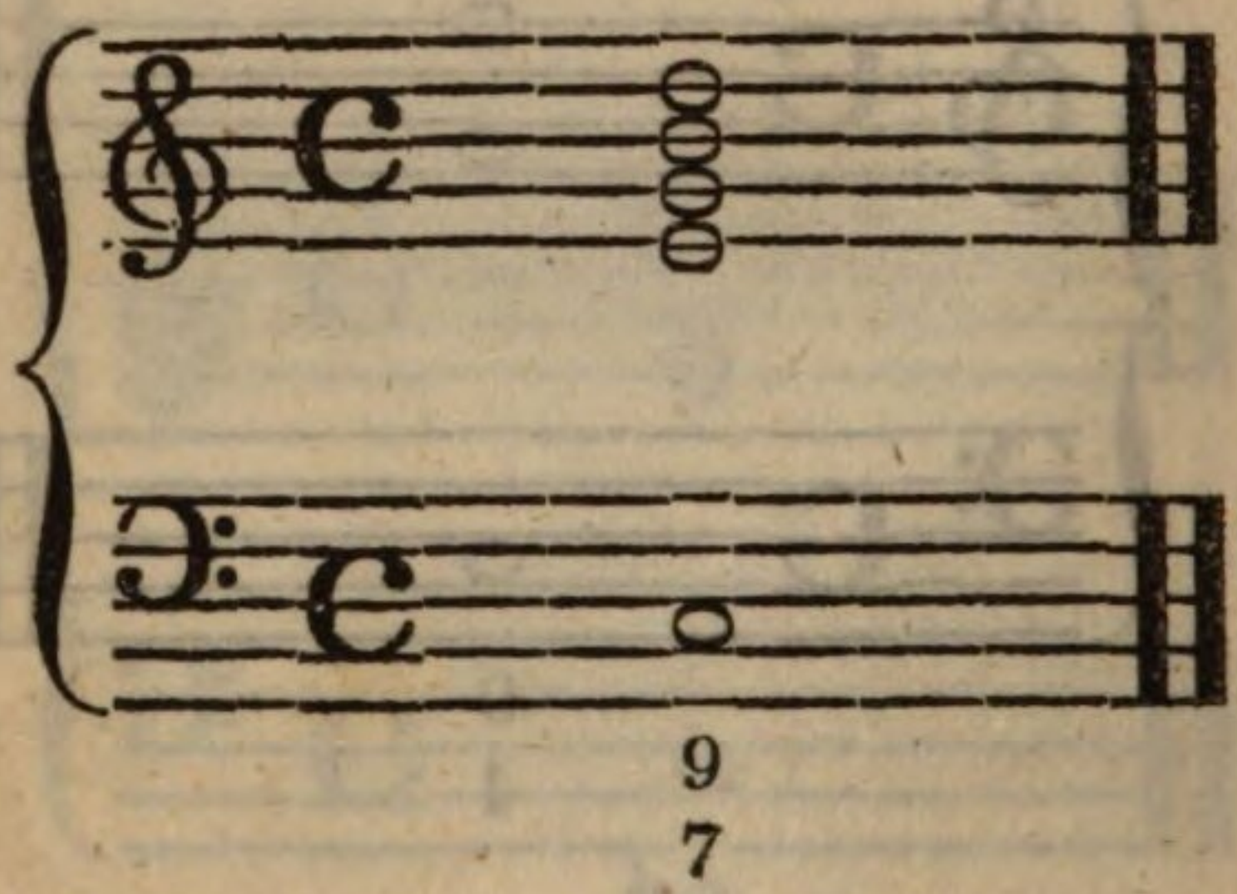
The Discord of the *Ninth* and *Fourth*, or retardation of the *Eighth* and *Third*, has two forms; as thus:—

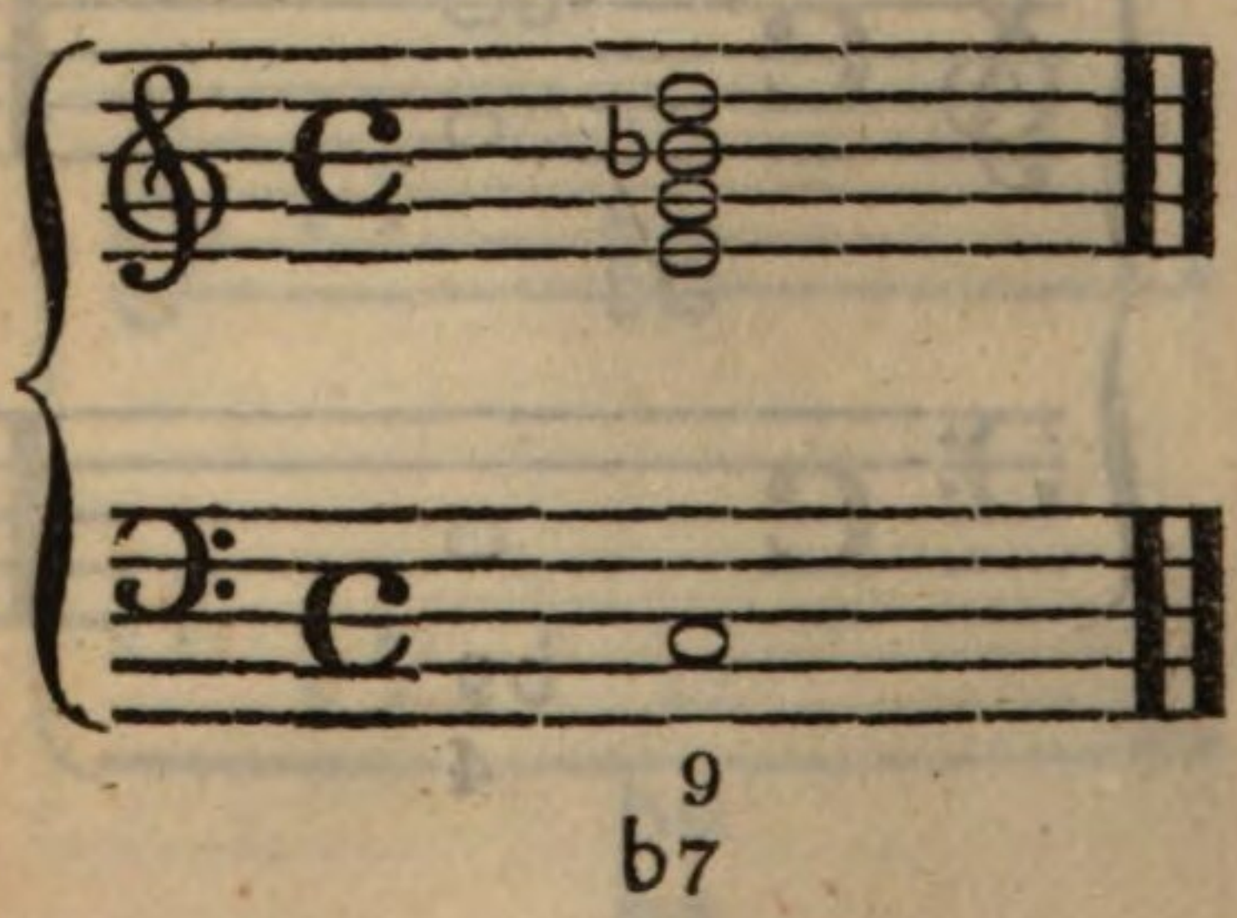


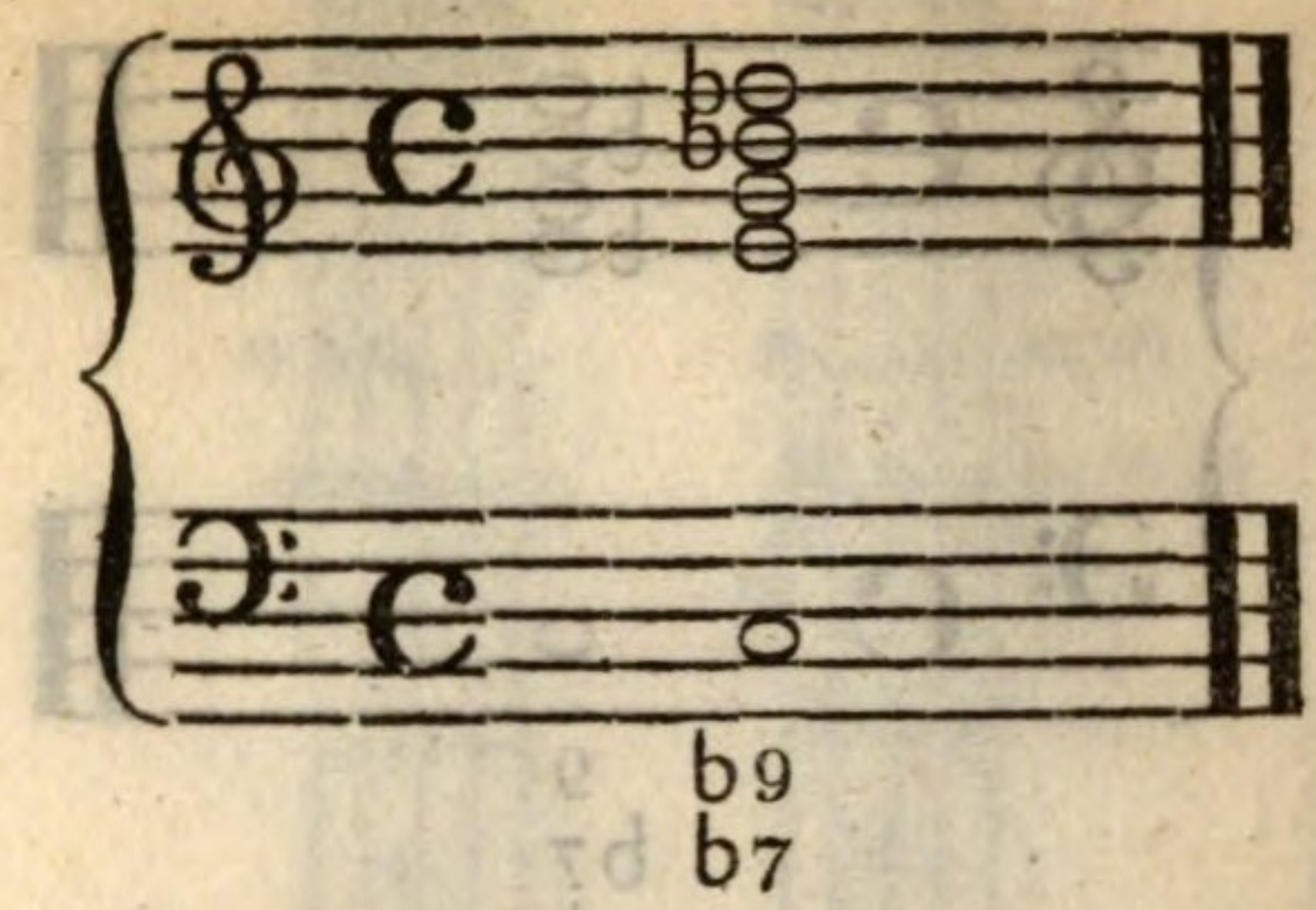


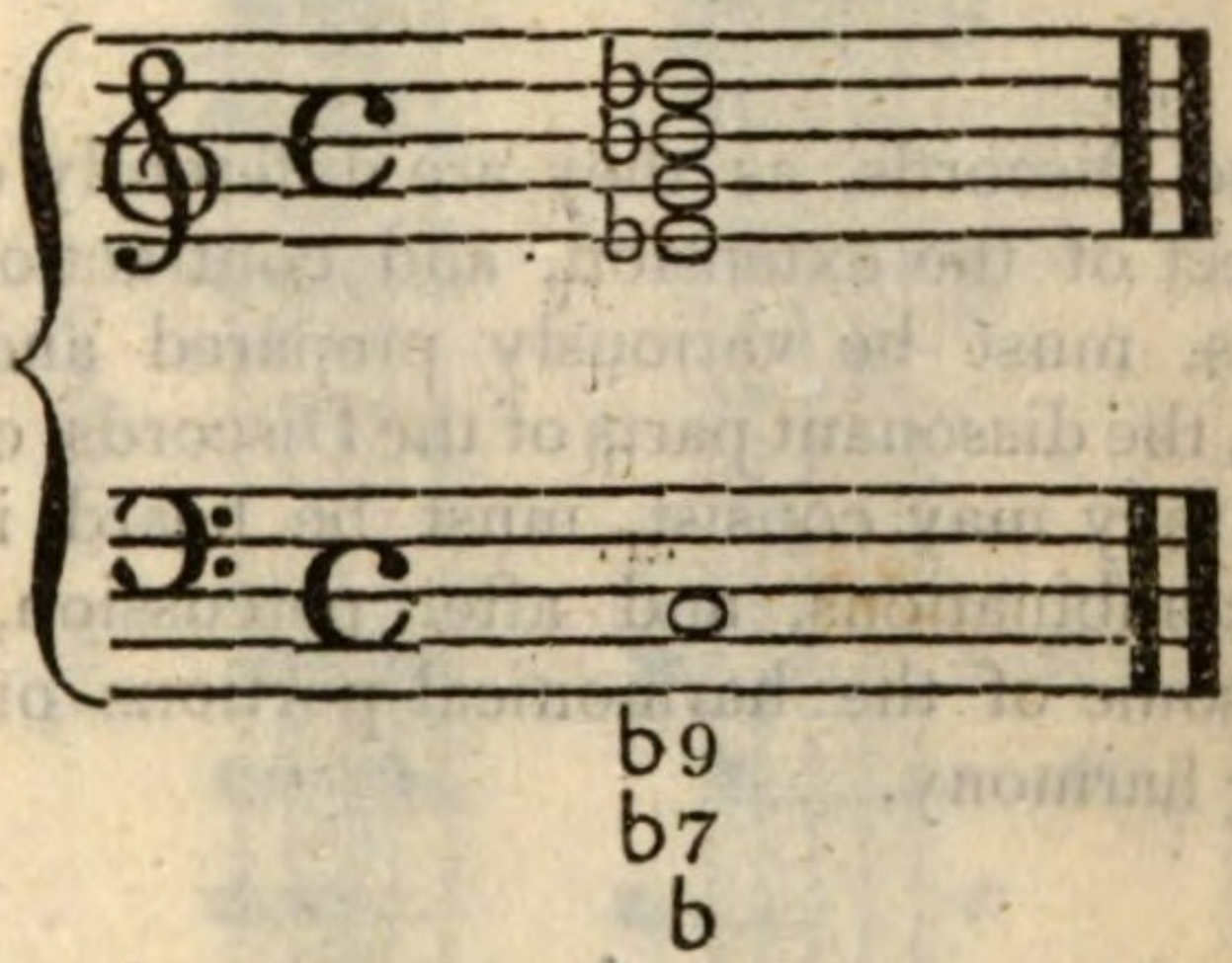
The Ninth and Seventh.

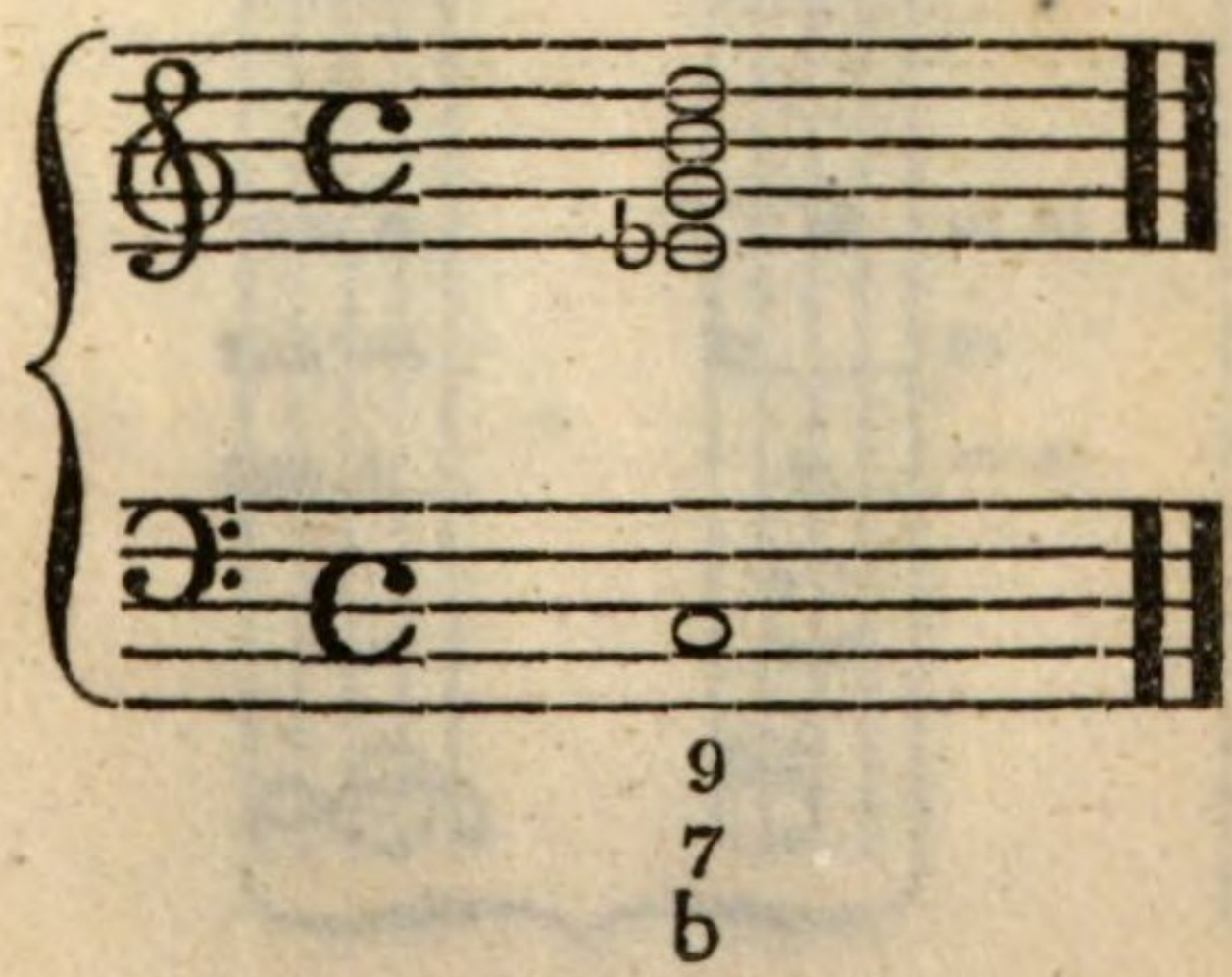
This Discord (the retardation of the *Eighth*), is subject to five changes; as thus:—

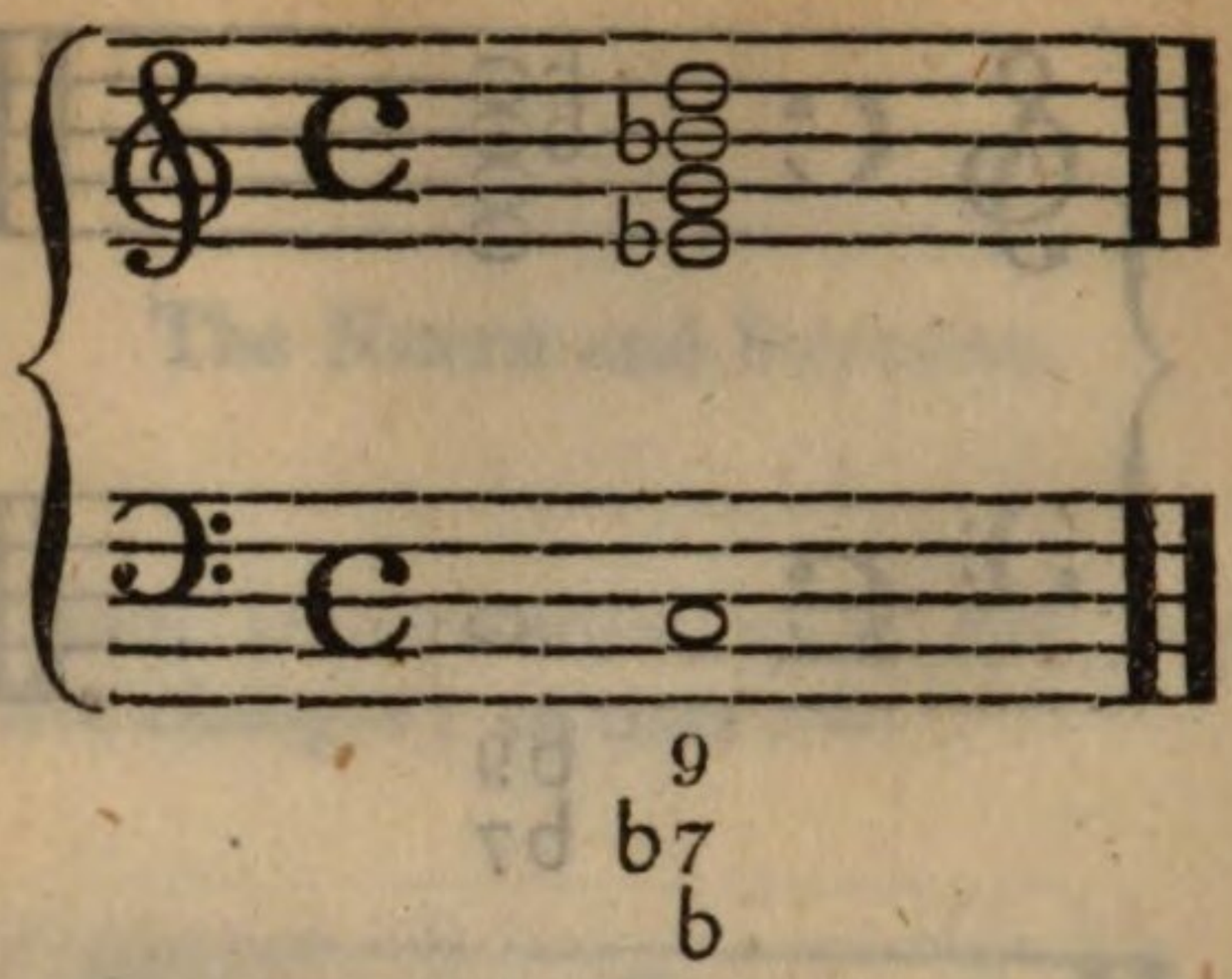





b9
b7


b9
b7
b

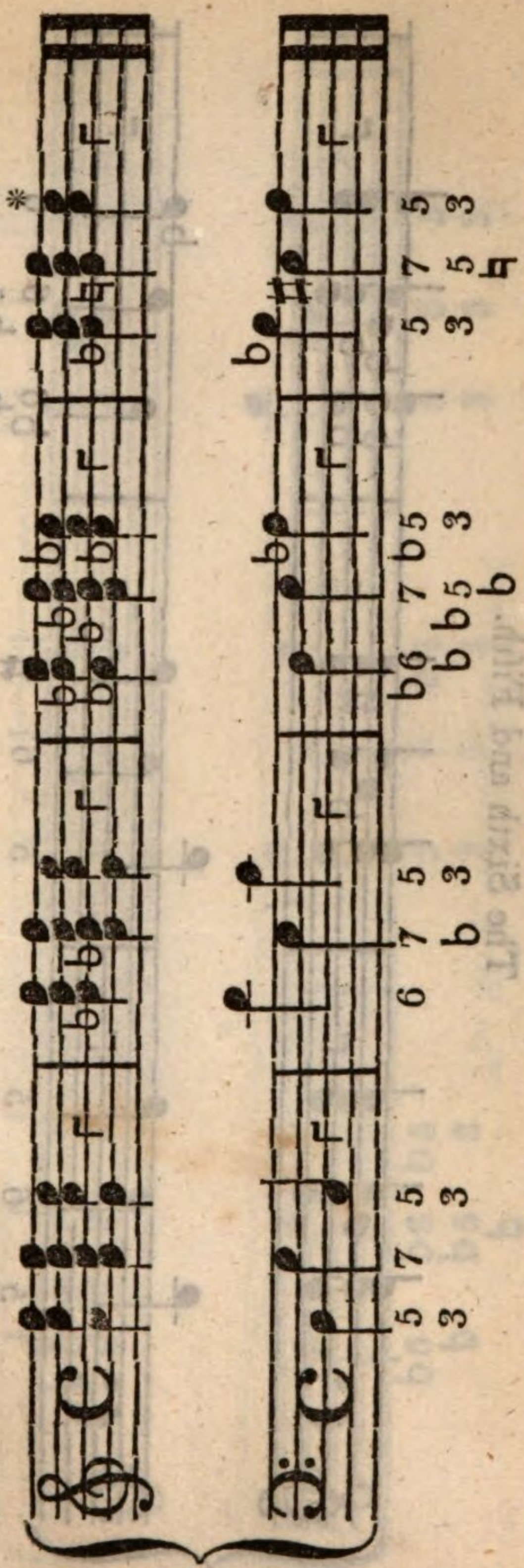

9
7
b



These Discords, as they are differently constituted in respect of the extension, and contraction, of their intervals, must be variously prepared and resolved. That is, the dissonant parts of the Discords, of whatever sounds they may consist, must be heard in the previous combinations, and after percussion, lead the ear to some of the harmonical portions of the succeeding harmony.

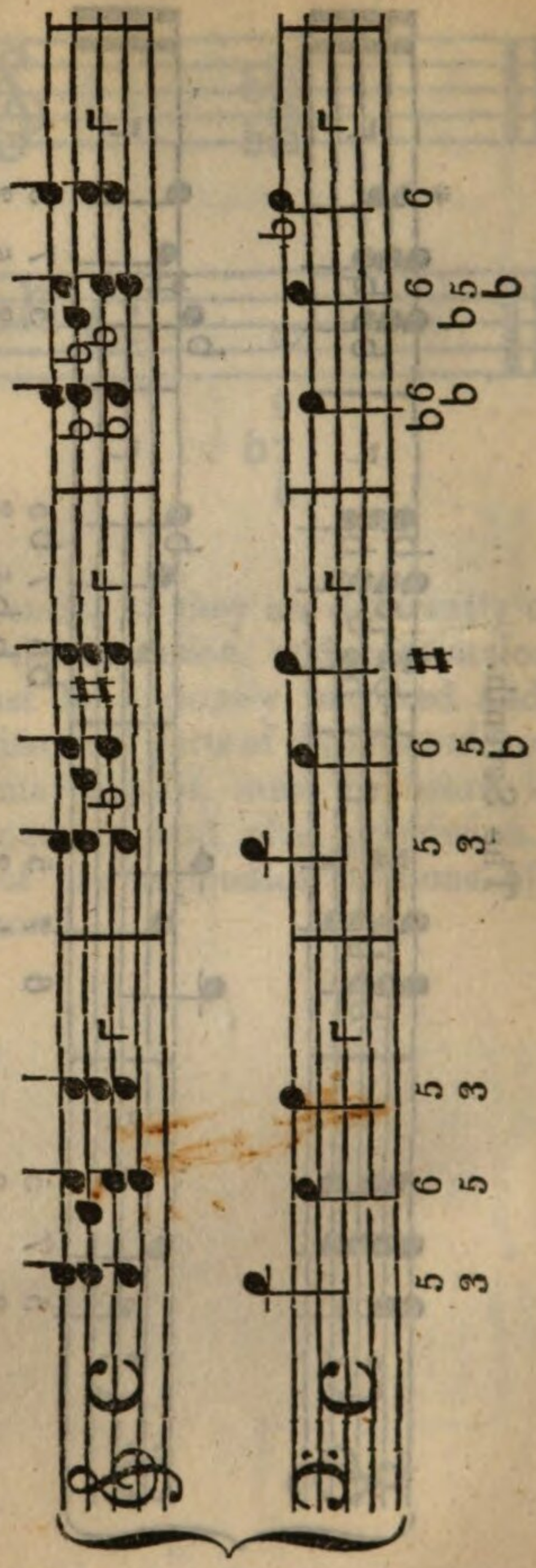
EXAMPLES.

The Seventh.

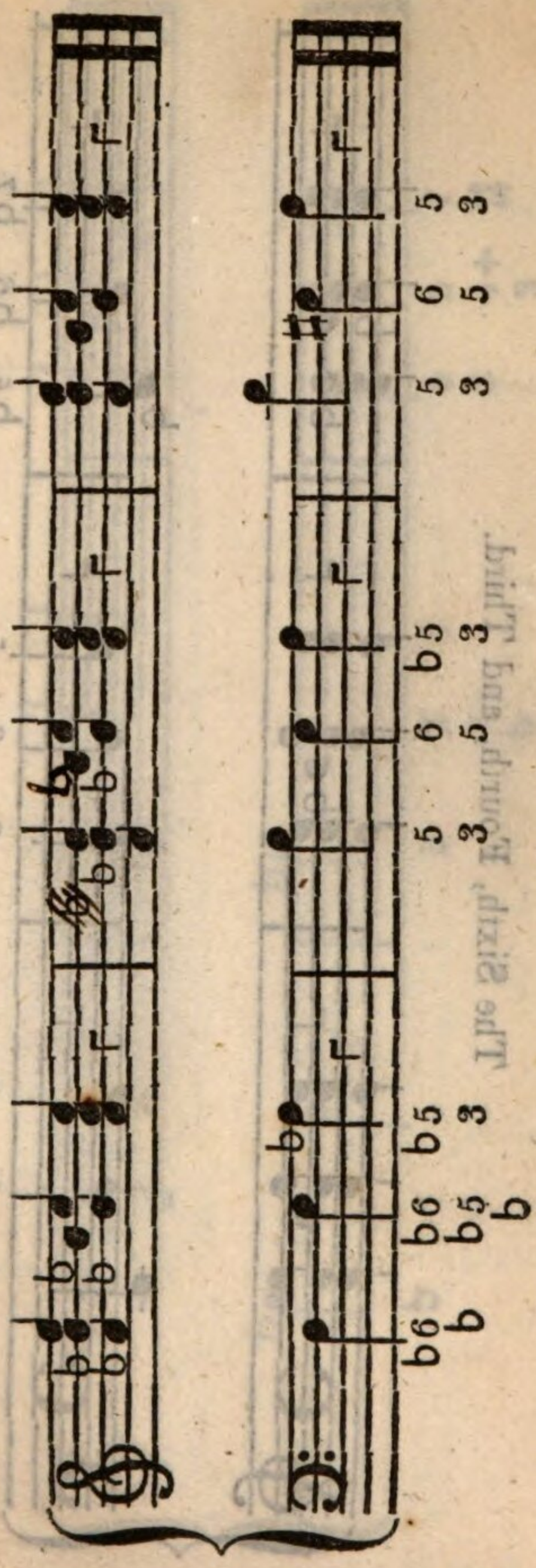


* To avoid two consecutive fifths between the two latter of these harmonies, the note A, in the last harmony is omitted.

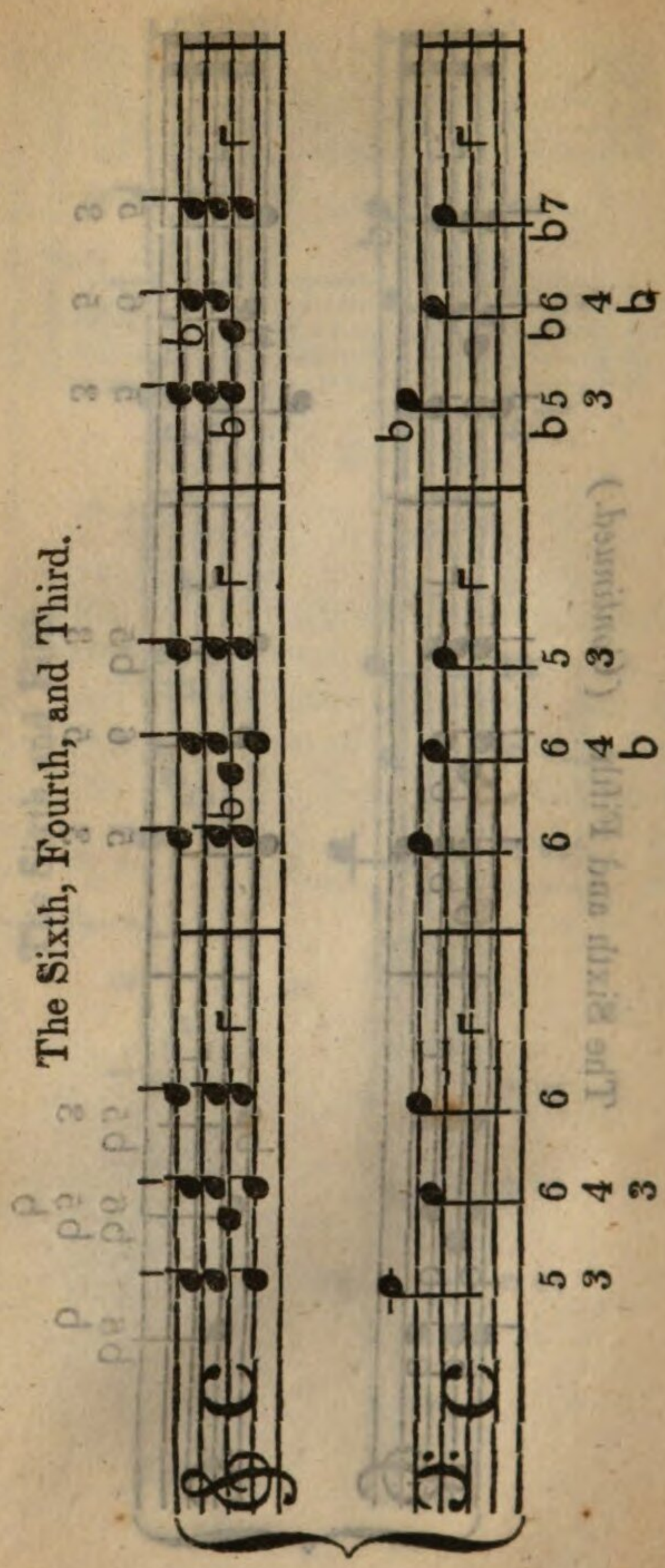
The Sixth and Fifth.



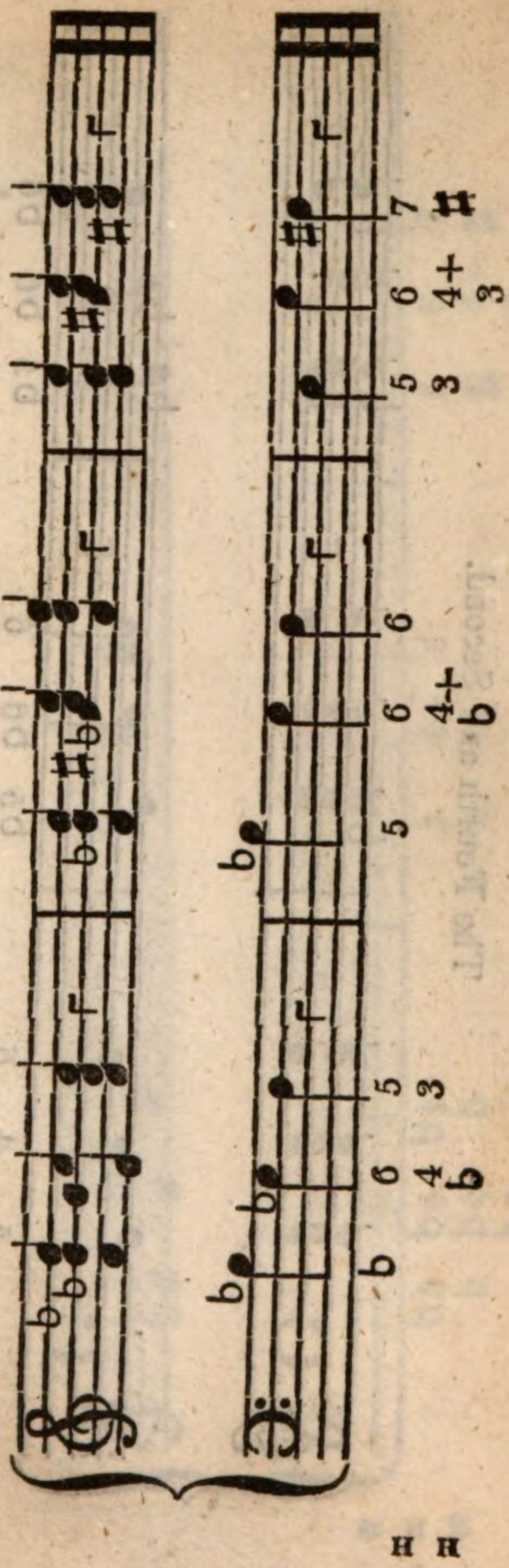
The Sixth and Fifth. *(Continued.)*



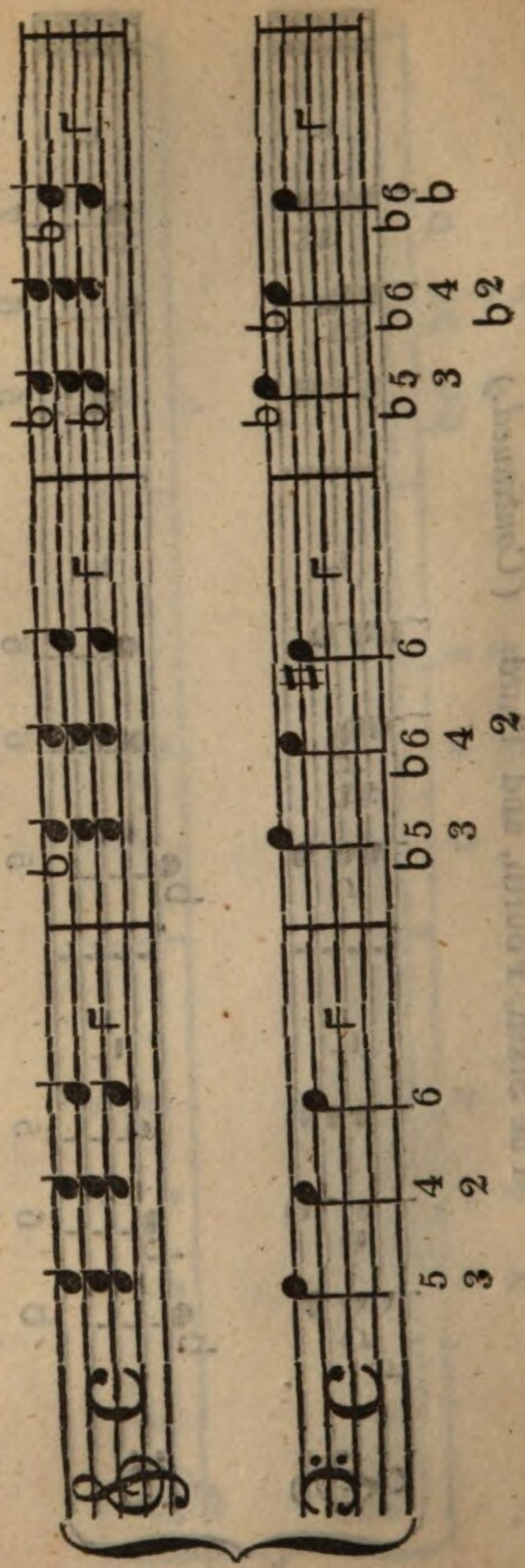
The Sixth, Fourth, and Third.



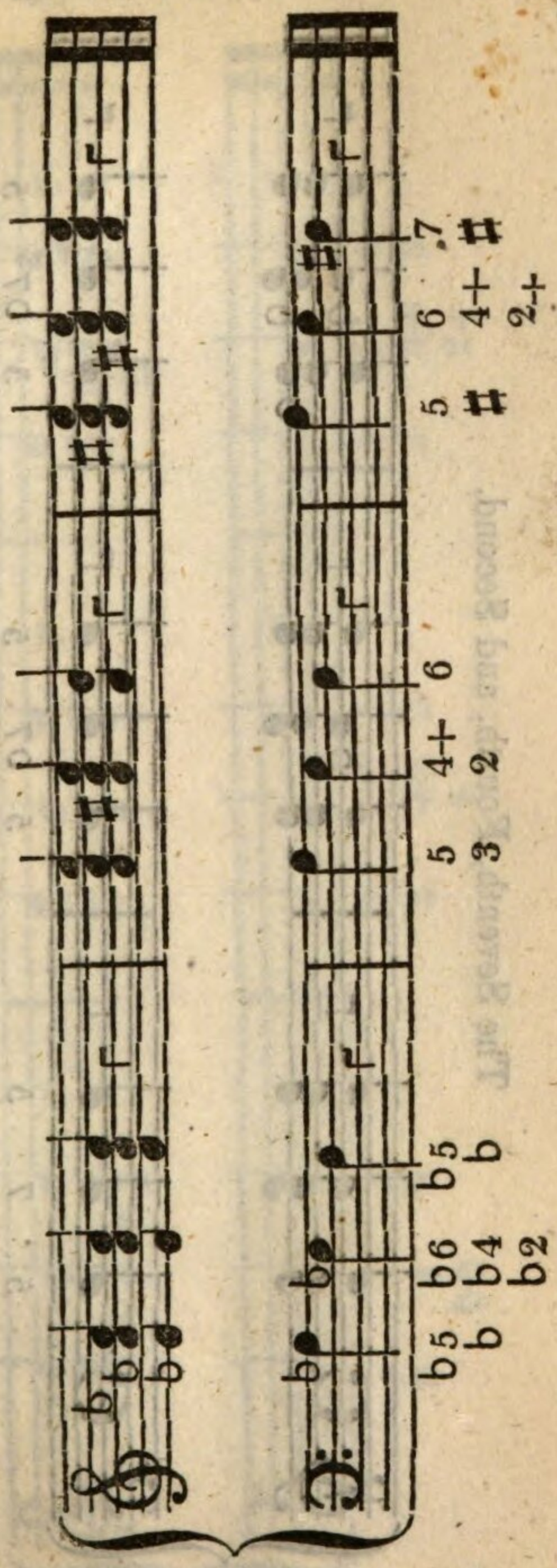
The Sixth, Fourth, and Third. (Continued.)



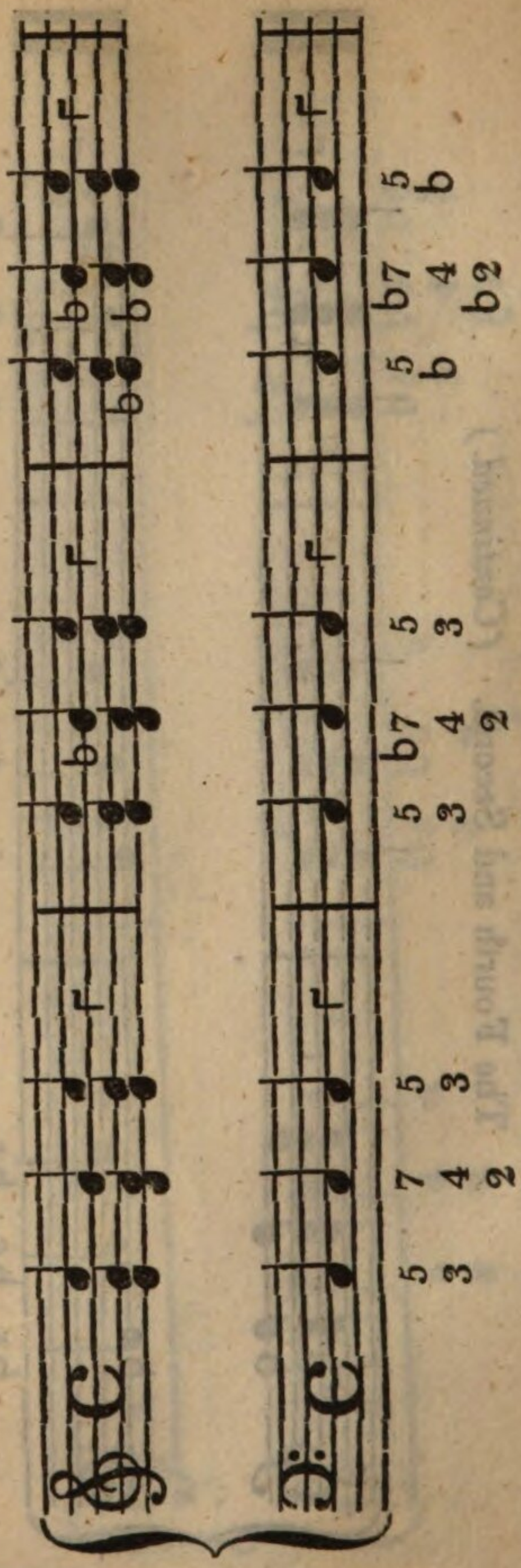
The Fourth and Second.



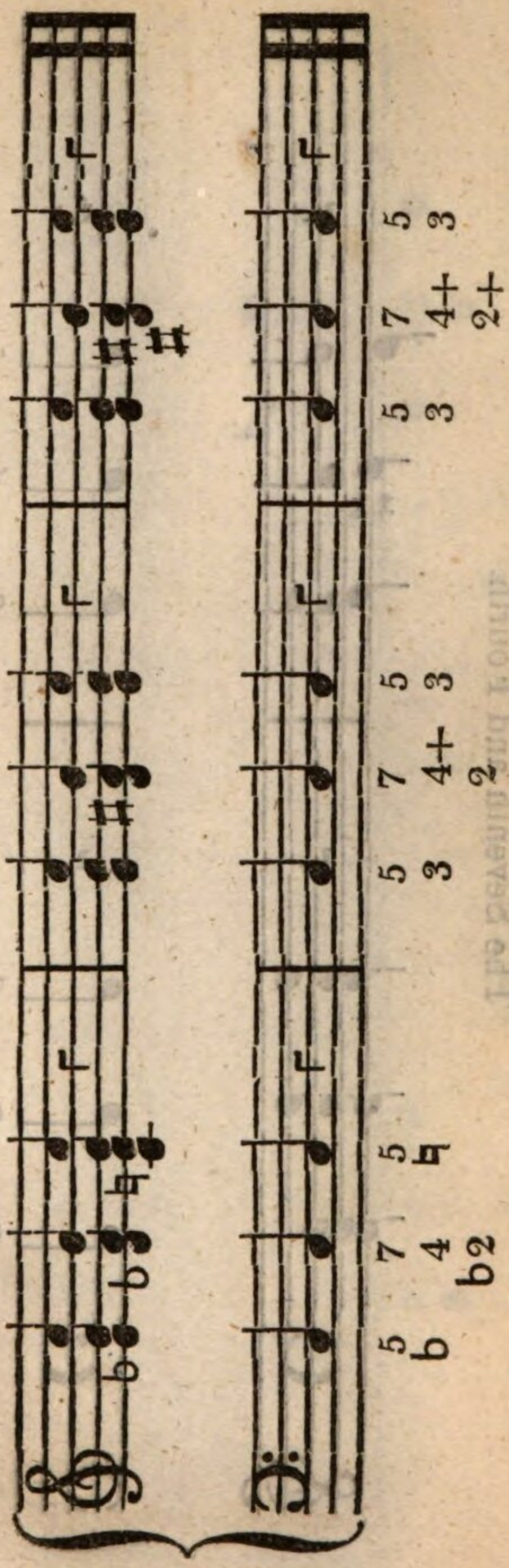
The Fourth and Second. (*Continued.*)



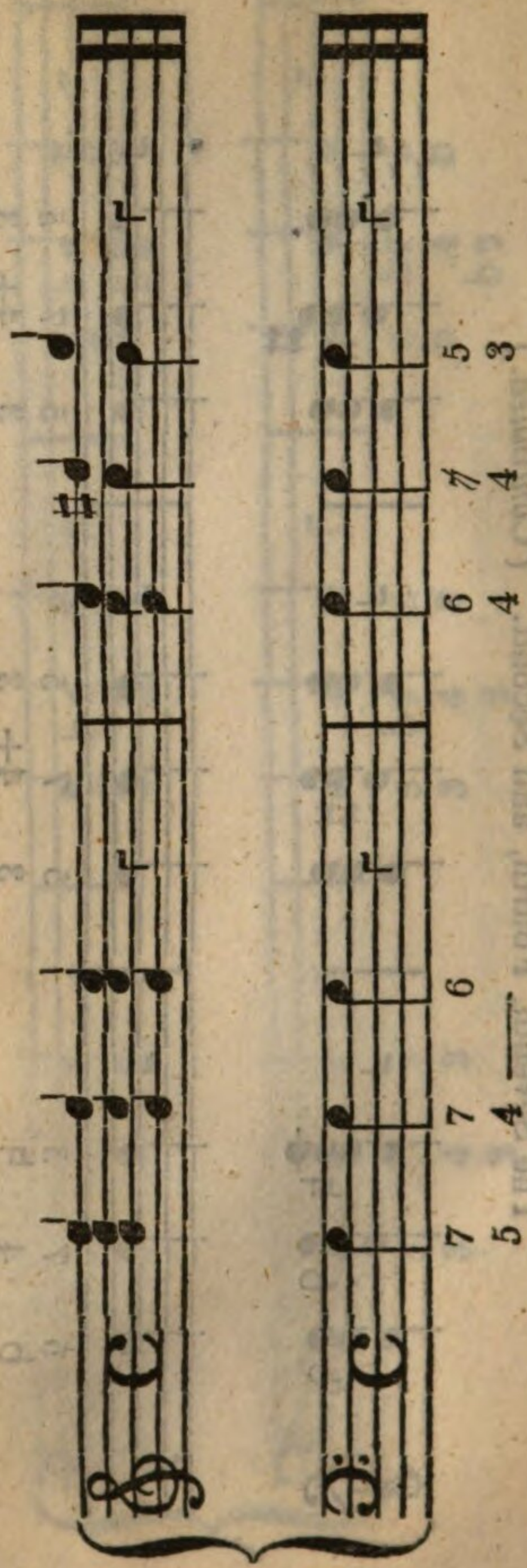
The Seventh, Fourth, and Second.



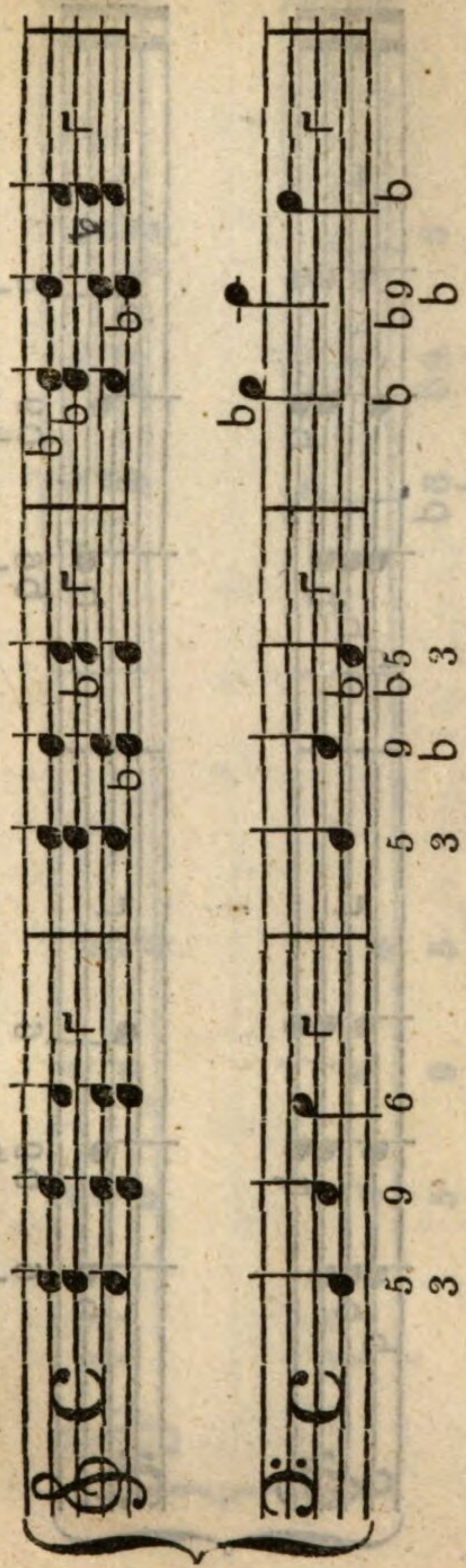
The Seventh, Fourth, and Second. (*Continued.*)



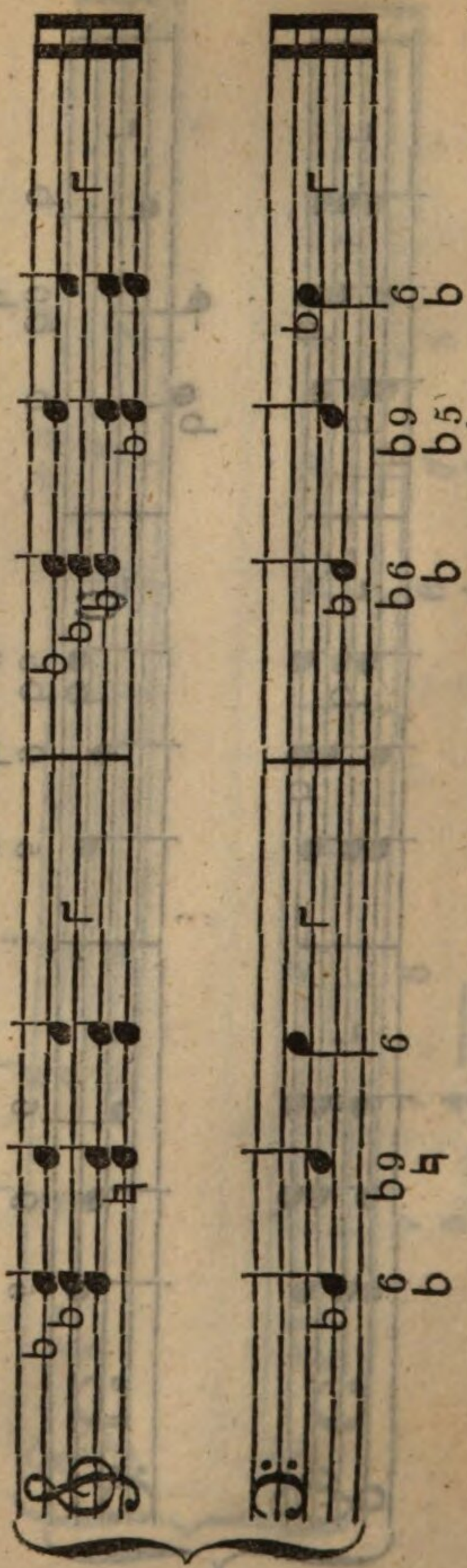
The Seventh and Fourth.



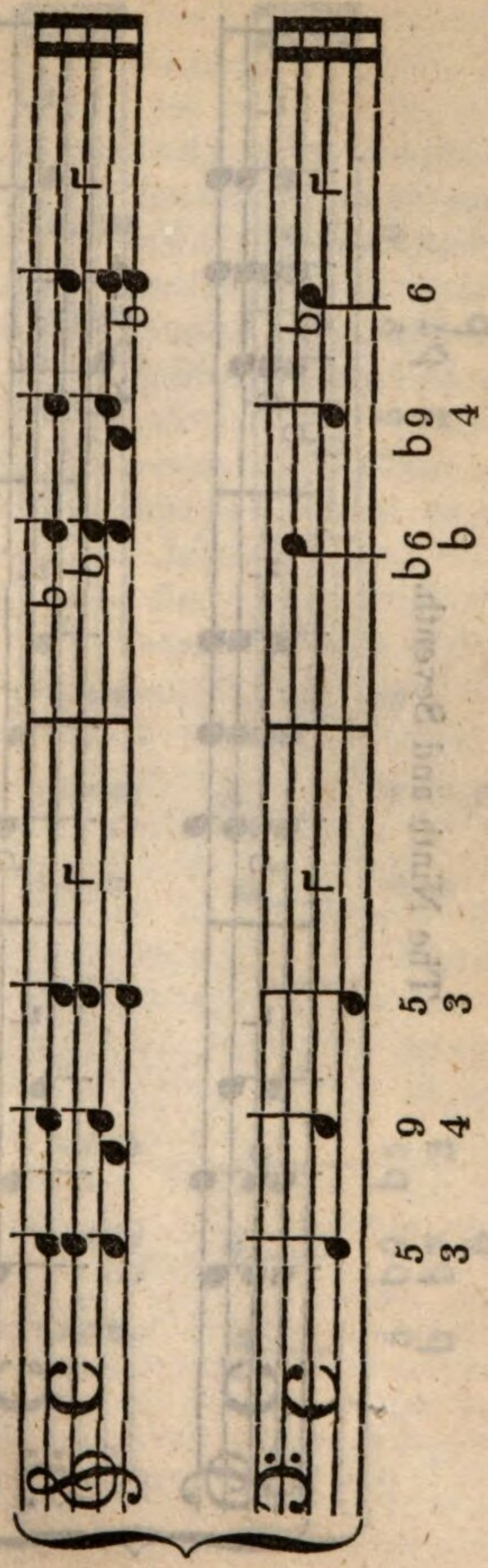
The Ninth.



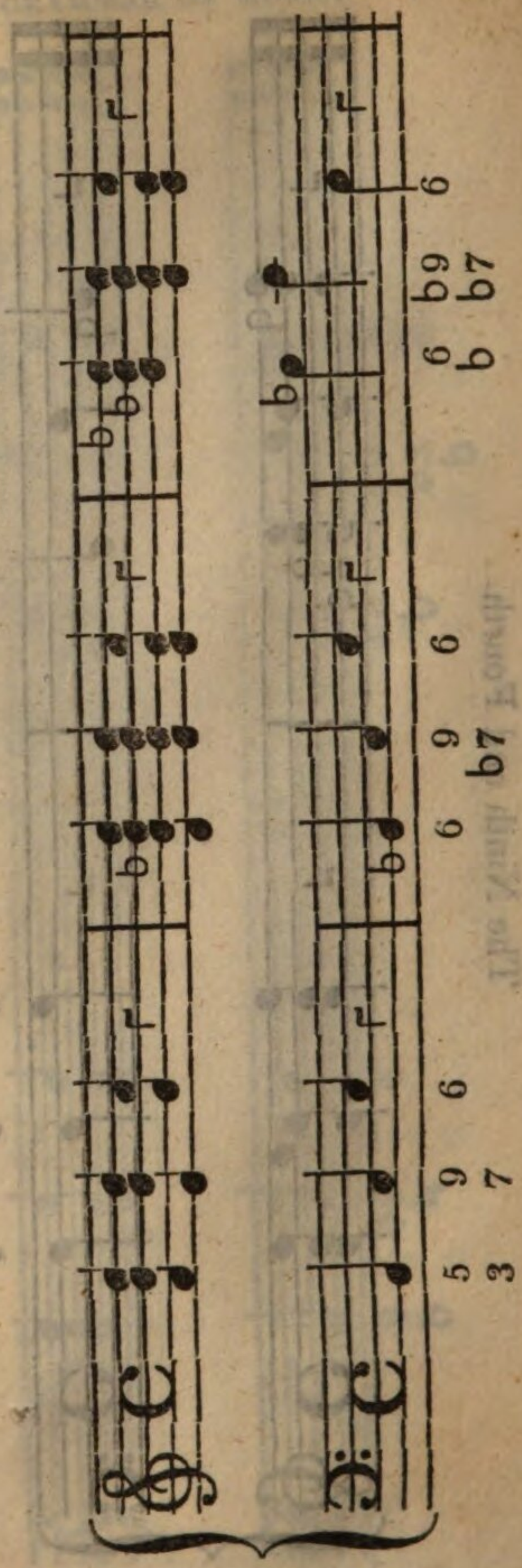
The Ninth. *(Continued.)*



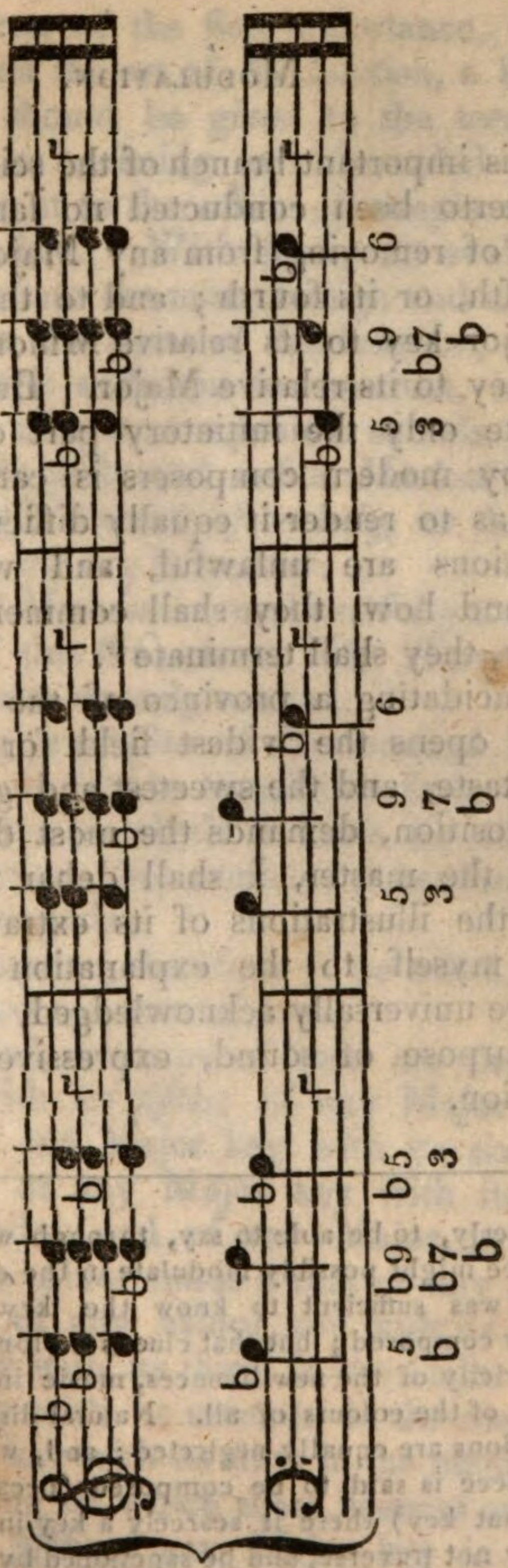
The Ninth and Fourth.



The Ninth and Seventh.



The Ninth and Seventh. *(Continued.)*



Modulation.

In this important branch of the science, the student has hitherto been conducted no farther than to the method of removing from any Major or Minor key to its fifth, or its fourth; and to the transition from any Major key to its relative Minor, and from any Minor key to its relative Major. But these changes constitute only the initiatory part of Modulation; which by modern composers is carried to such an extent, as to render it equally difficult to say what Modulations are unlawful, and what legitimate; where, and how, they shall commence, and where, and how, they shall terminate*.

In elucidating a province of the science, which, while it opens the widest field for the display of genius, taste, and the sweetest and grandest beauties of composition, demands the most delicate management of the master, I shall debar myself from including the illustrations of its extravagancies; shall confine myself to the explanation of those rules which are universally acknowledged, and which serve every purpose of sound, expressive, and rational, composition.

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* Formerly, to be able to say, through what keys any particular piece might possibly modulate in the course of its evolutions, it was sufficient to know the key in which it was professedly composed; but that clue is no longer available. By the eccentricity of the new licences, music in any key is made to partake of the colours of all. Natural discrepancies and natural relations are equally neglected; and, whatever the key in which a piece is said to be composed (because it begins and ends in that key) there is scarcely a key in the whole octave that it may not traverse, and be sanctioned by present practice.

It is, however, of the first importance, that before we expatiate on the art of *Modulation*, a limited and settled sense should be given to the term. While some extend its meaning to unbounded digression, others degrade it to the office of simple descant, in an unchanged key. With *those*, no evolutions that do not digress into the most foreign and unconnected scales, deserve the name of *Modulation*; with *these*, to *modulate*, it is sufficient to construct, in the same key, a series of unaccompanied sounds. We will take the middle path, and define *Musical Modulation* to be—*An artful transit of melody, or harmony, or of both, from one key to another.*

Of *Melodial Modulation* we have fully treated in the former part of this GRAMMAR. On *Harmonical Modulation* we have scarcely entered.

The leading principles of *Harmonical Modulation* are those which dictate transitions from any key to some other key, to which it bears an admitted relation, by various but connected conformations of simultaneous sounds.

The first question, therefore, to be asked, is—What are the admitted relations of keys?

The admitted relations of keys are those of any Major key with its *fifth*; of any Major key with its *fourth*; of any Major key with its sixth, in the minor mode; of any Major key with its third, in the minor mode; and of any Major key with its second, in the minor mode: that of any Minor key with its fifth; of any Minor key with its fourth; of any Minor key with its third, in the major mode; of any Minor key with its seventh, in the major mode; of any Minor key with its sixth in the major mode.

The reasoning on which these licences are founded is—That the *fifth* of any Major key is related to

that key, because its scale, in order to be perfect, requires only one change in the octave of that key,—the sharpening its fourth: the *fourth* of any Major key is related to that key, because its scale, in order to be perfect, requires only one change in the octave of that key,—the flattening its seventh: the *sixth* of any Major key (such sixth being taken in the minor mode) is related to that key, because the notes of its scale, in order to be perfect (at least in their descending direction) do not require any change in the octave of that Major key: the *third* of any Major key (such third being taken in the minor mode) is related to that key, because the notes of its scale, in order to be perfect (in their descending direction), require only one change in the octave of that key,—the sharpening its fourth: the *second* of any Major key (such second being taken in the minor mode) is related to that key, because the notes of its scale, in order to be perfect (in their descending direction), require only one change in the octave of that key,—the flattening its seventh.

The *fifth* of any *Minor* key is related to that key, because its scale, in order to be perfect, requires only one change in the octave of that key,—the sharpening its sixth: the *fourth* of any Minor key is related to that key, because its scale, in order to be perfect, requires only one change in the octave of that key,—the flattening its second: the *third* of any Minor key (such third being taken in the major mode) is related to that key, because the notes of its scale, in order to be perfect, do not require any change in the octave of that major key: the *seventh* of any minor key (such seventh being taken in the major mode) is related to that key, because the notes of its scale require only one change in the octave of that key,—the sharpening its sixth: the *sixth* of any Minor

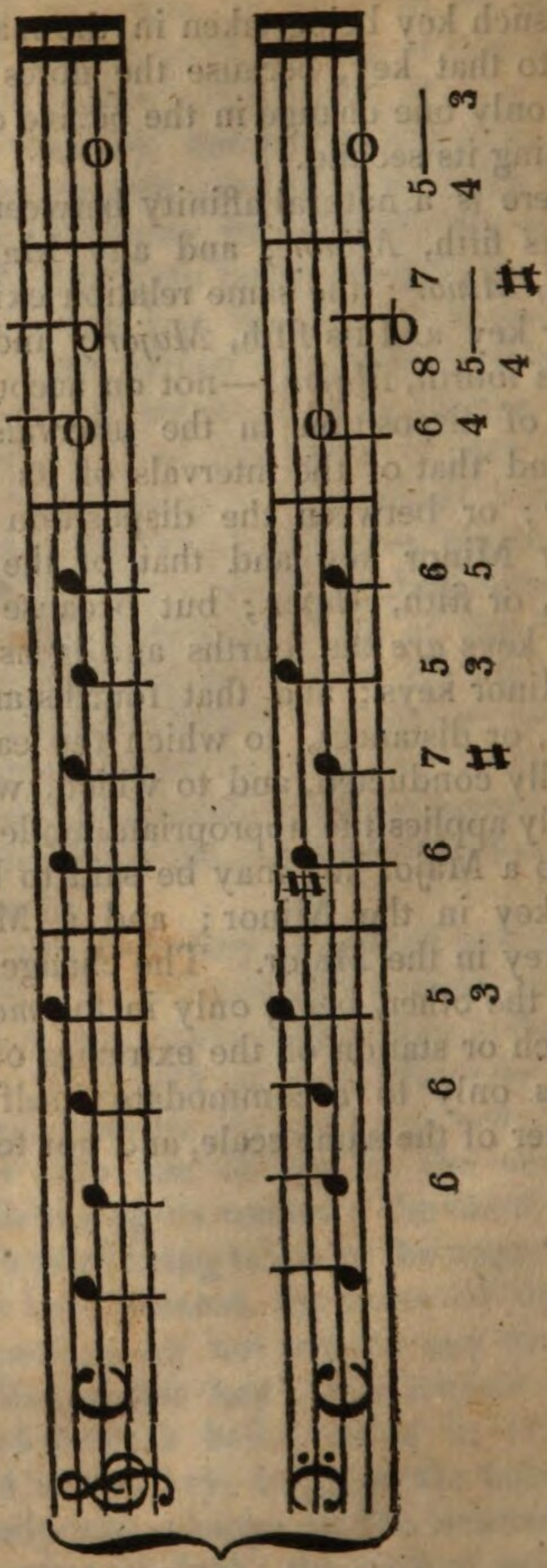
key (such key being taken in the major mode) is related to that key, because the notes of its scale, require only one change in the octave of that key,—the flattening its second.

There is a natural affinity between any Major key and its fifth, *Minor*; and any Major key, and its fourth, *Minor*: the same relation exists between any Minor key and its fifth, *Major*; and any Minor key and its fourth, *Major*:—not on account of any similarity of disposition in the intervals of any Major key and that of the intervals of its fourth, or fifth, *Minor*; or between the disposition of the intervals of any Minor key and that of the intervals of its fourth, or fifth, *Major*; but because such Minor and Major keys *are* the fourths and fifths of those Major and Minor keys; and that fourths and fifths are intervals, or distances, to which the ear is easily and naturally conducted, and to which, when attained, it as easily applies the appropriate mode.

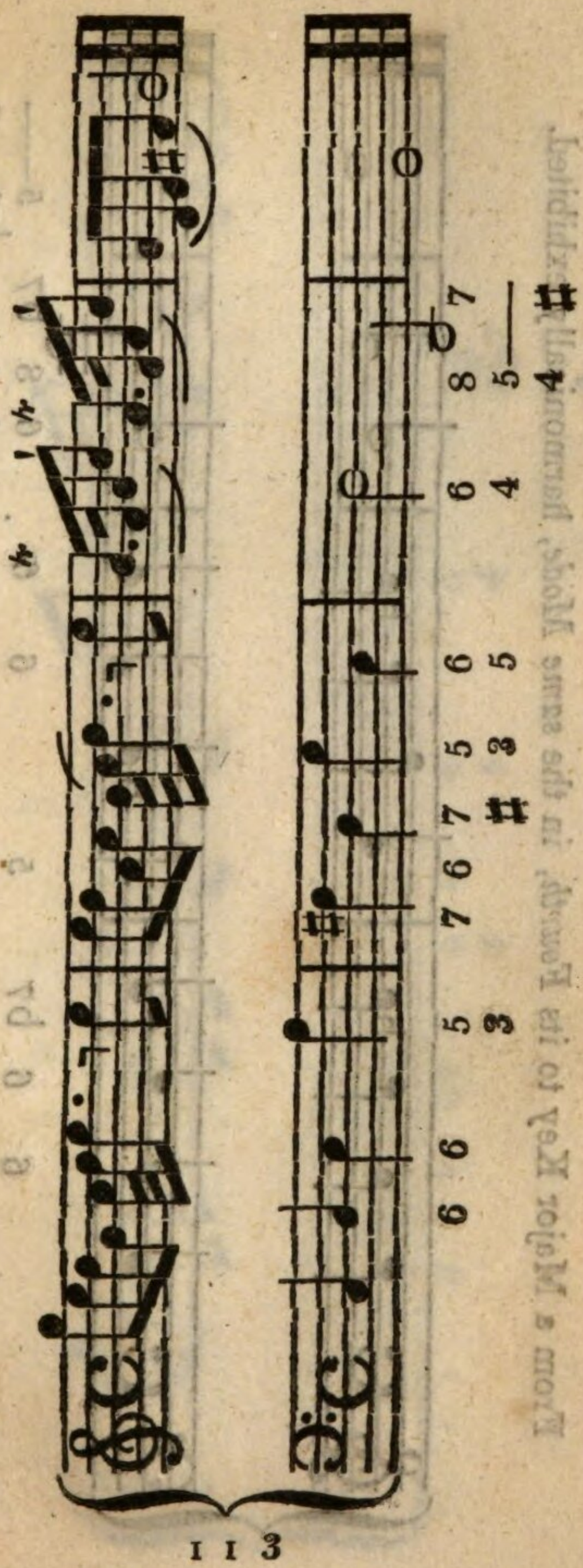
Also a Major key may be said to be related to the same key in the Minor; and a Minor key to the same key in the Major. The change, in passing from one to the other, being only in the *mode*, and not in the pitch or station of the extremes of the octave, the ear has only to accommodate itself to the altered character of the same scale, and not to establish a new tonic.

Examples of Related Keys.

Modulation from a Major Key to its *Fifth*, in the *same Mode*, harmonically exhibited.

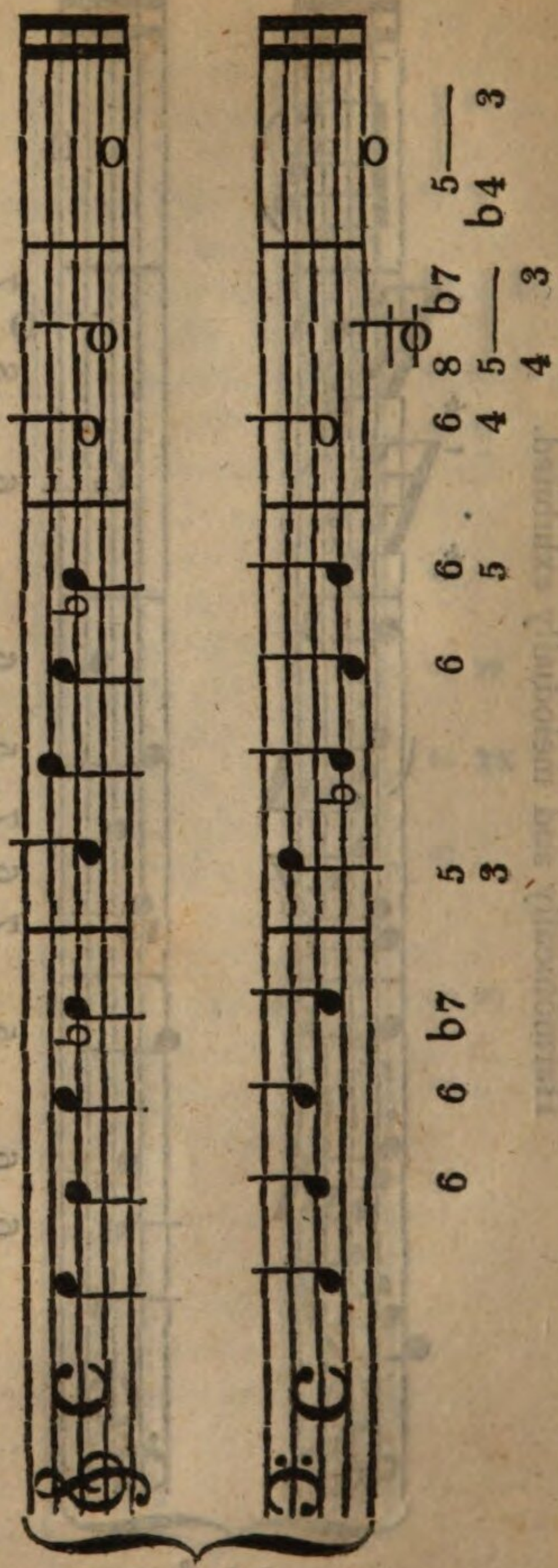


Harmonically and melodially exhibited.

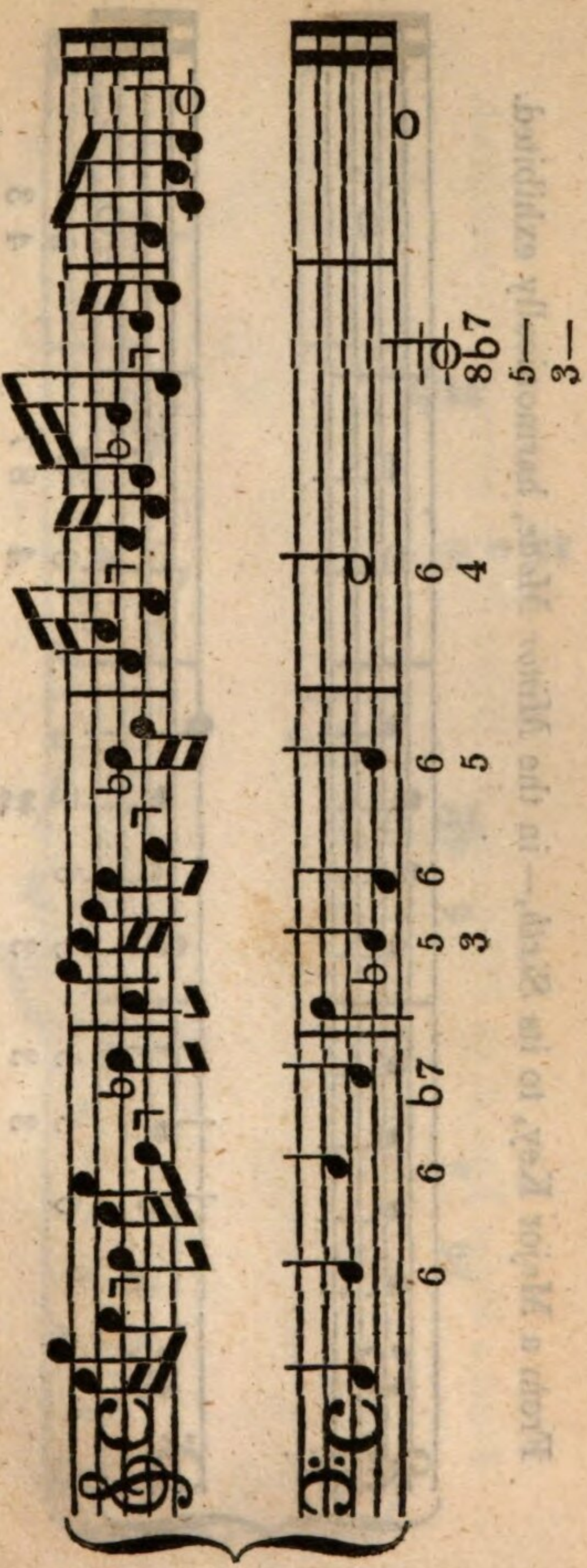


113

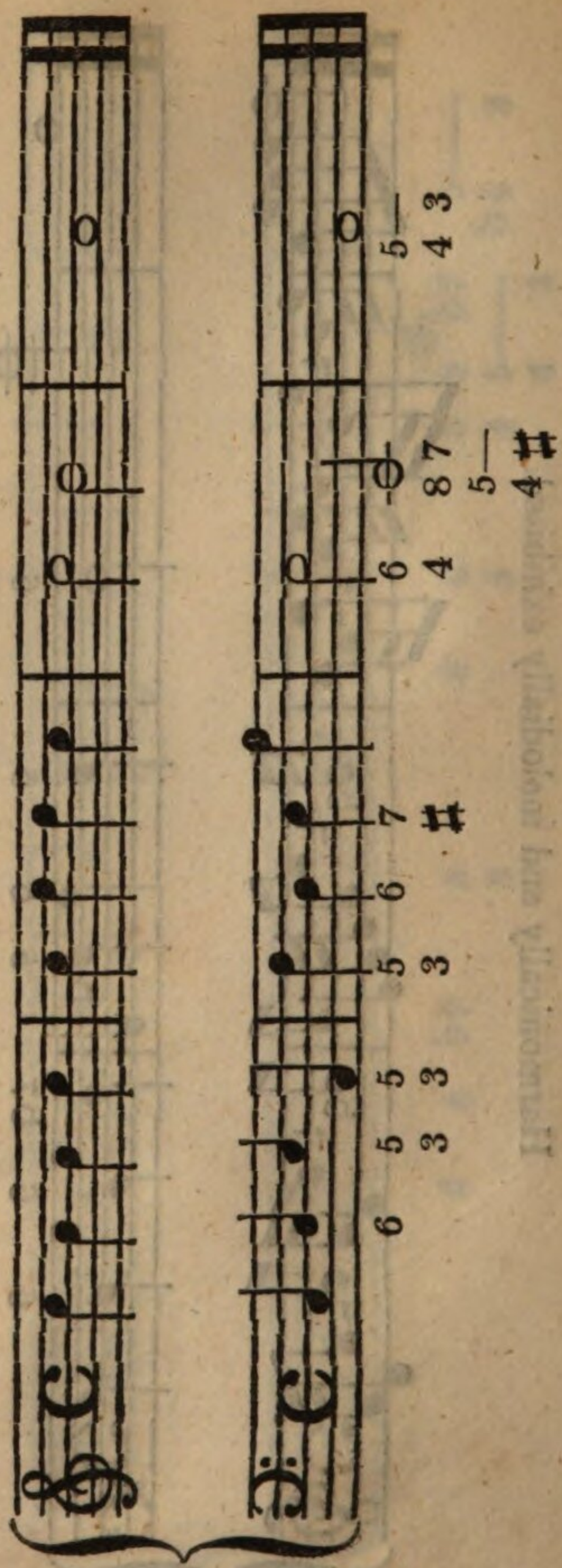
From a Major Key to its *Fourth*, in the *same Mode*, harmonically exhibited.



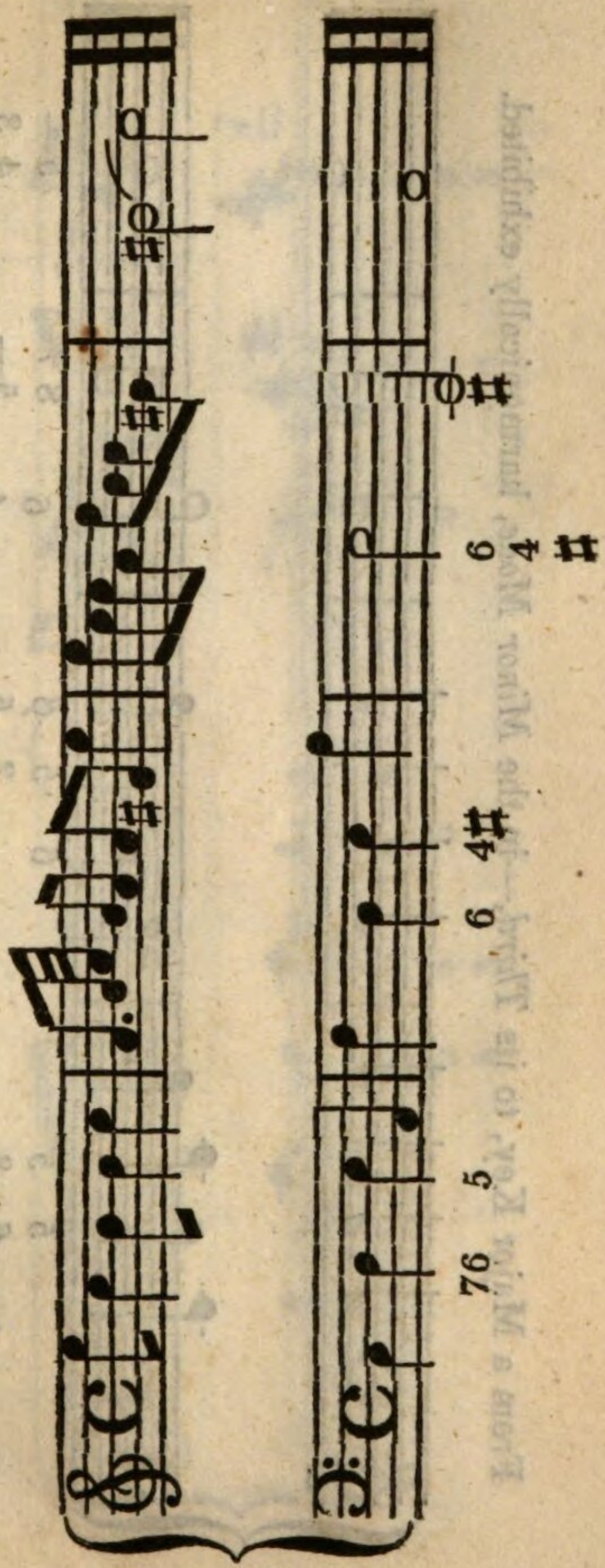
Harmonically and melodially exhibited.



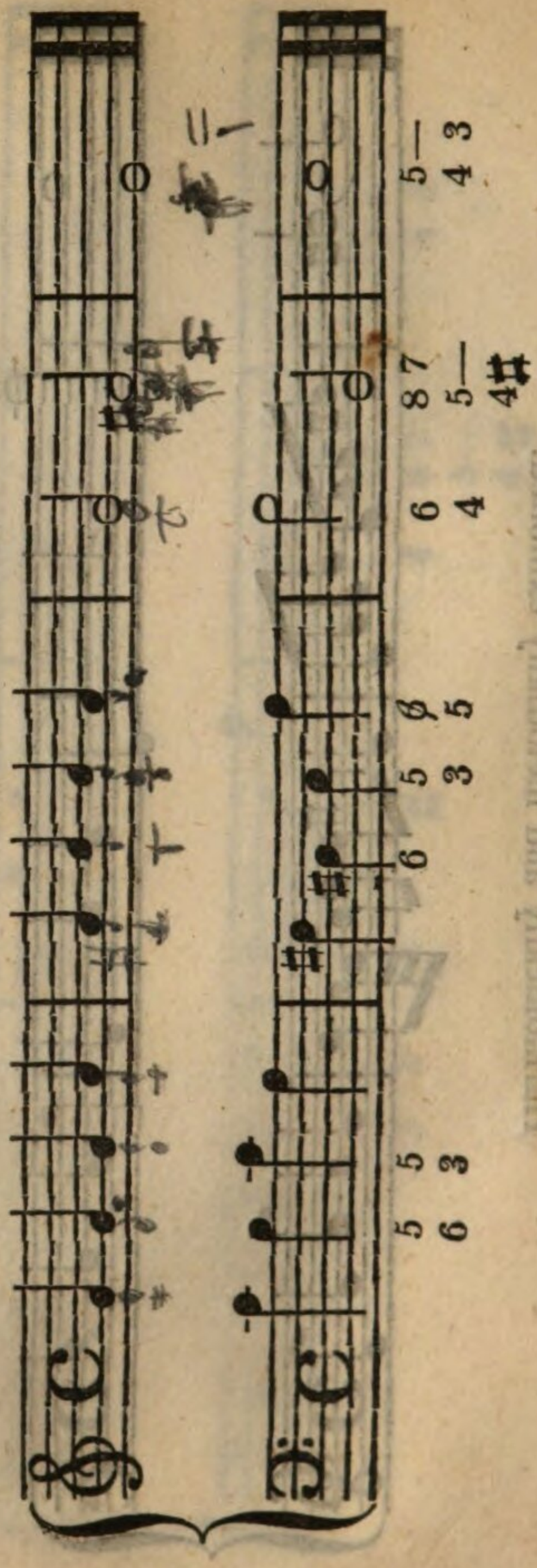
From a Major Key, to its *Sixth*,—in the *Minor Mode*, harmonically exhibited.



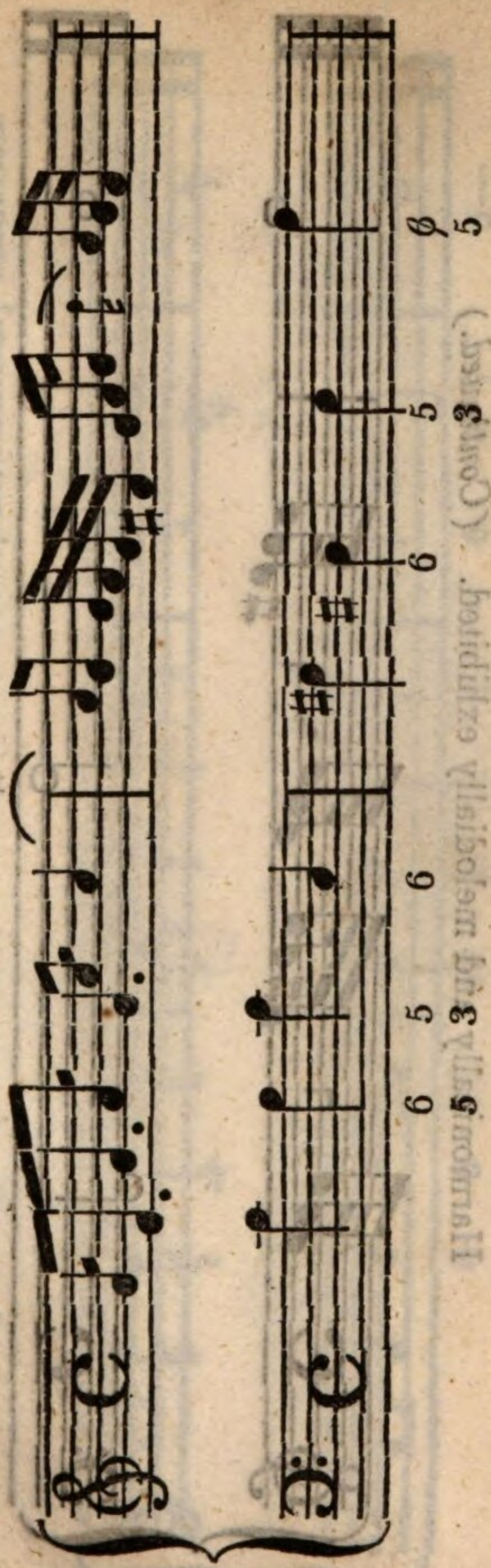
Harmonically and melodially exhibited.



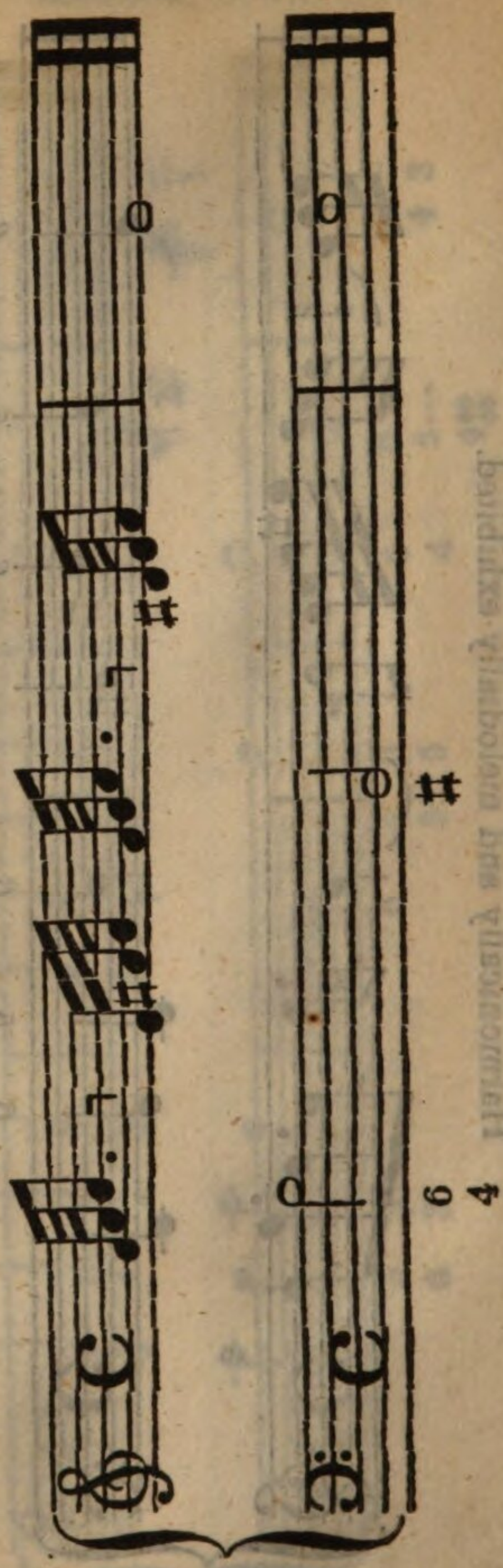
From a Major Key, to its *Third*,—in the *Minor Mode*, harmonically exhibited.



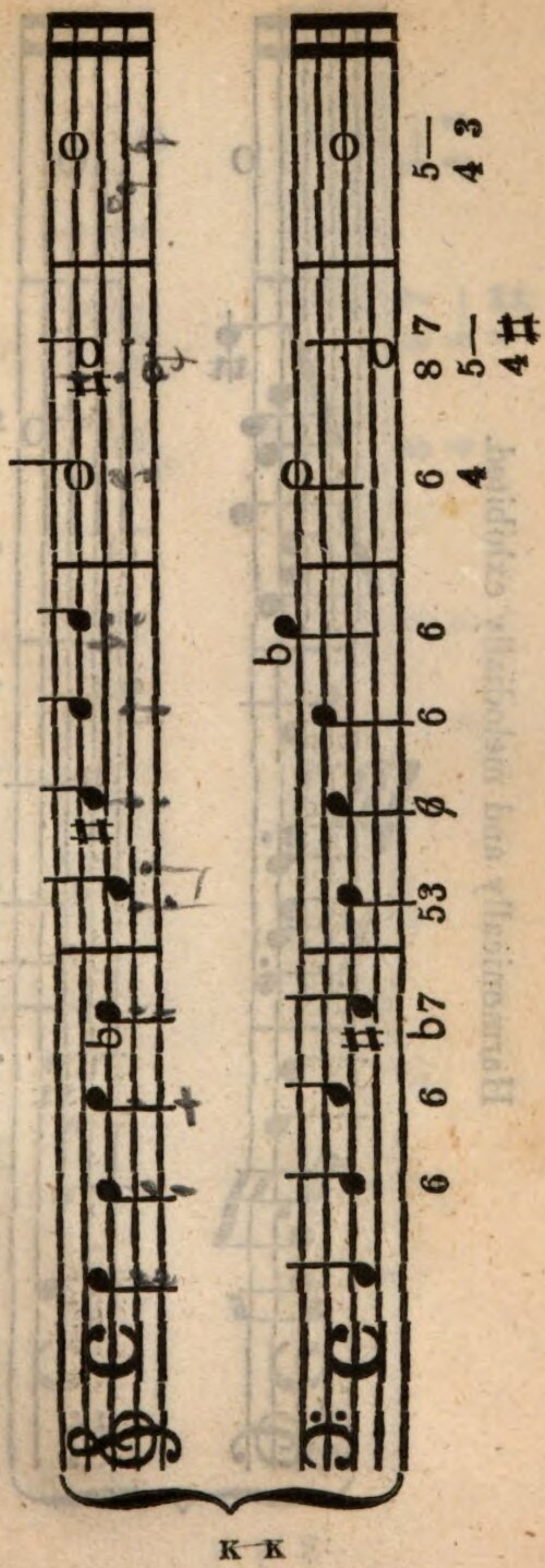
Harmonically and melodially exhibited.



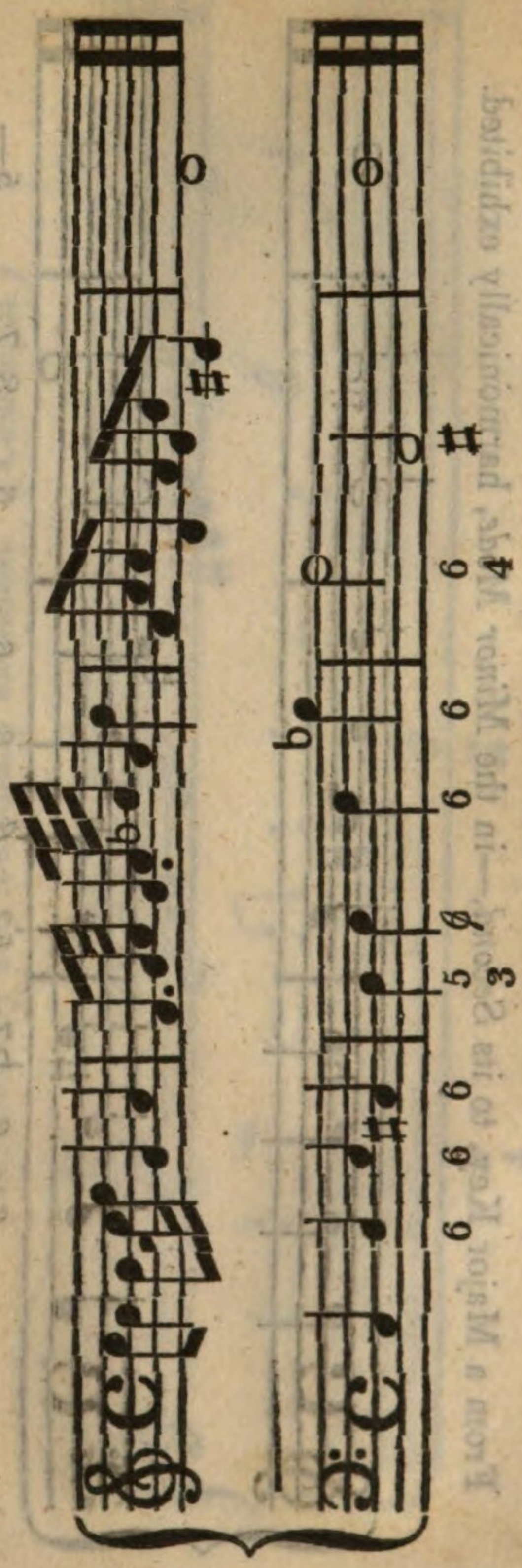
Harmonically and melodially exhibited. *(Continued.)*



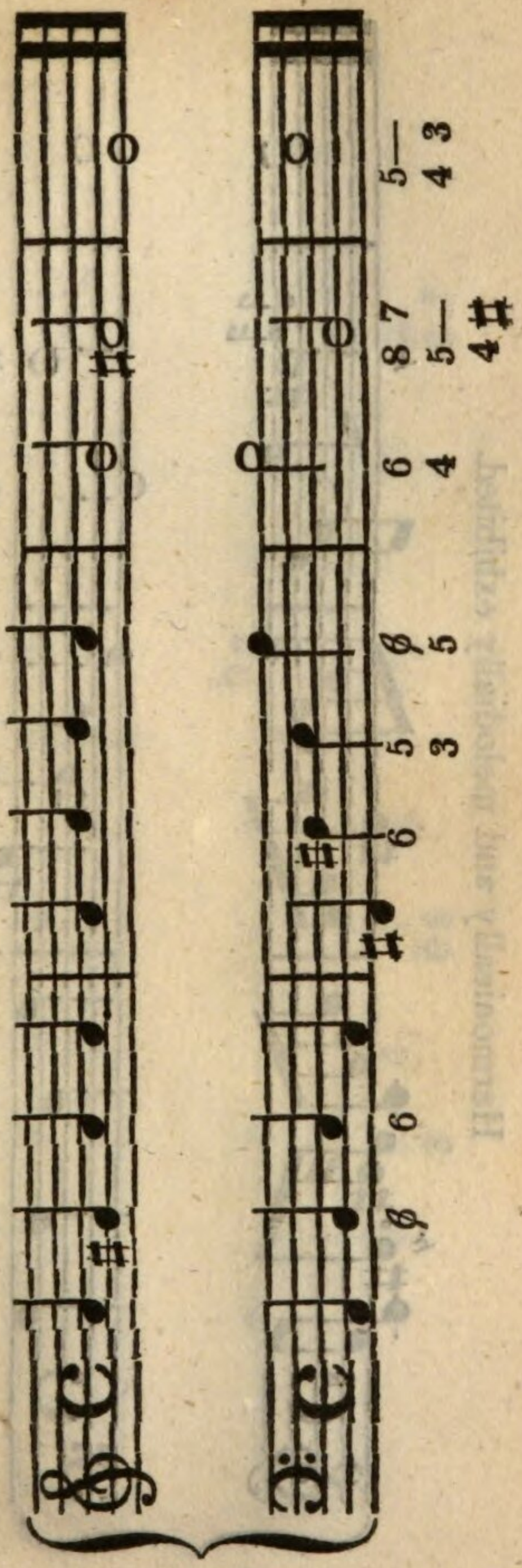
From a Major Key, to its *Second*,—in the *Minor Mode*, harmonically exhibited.



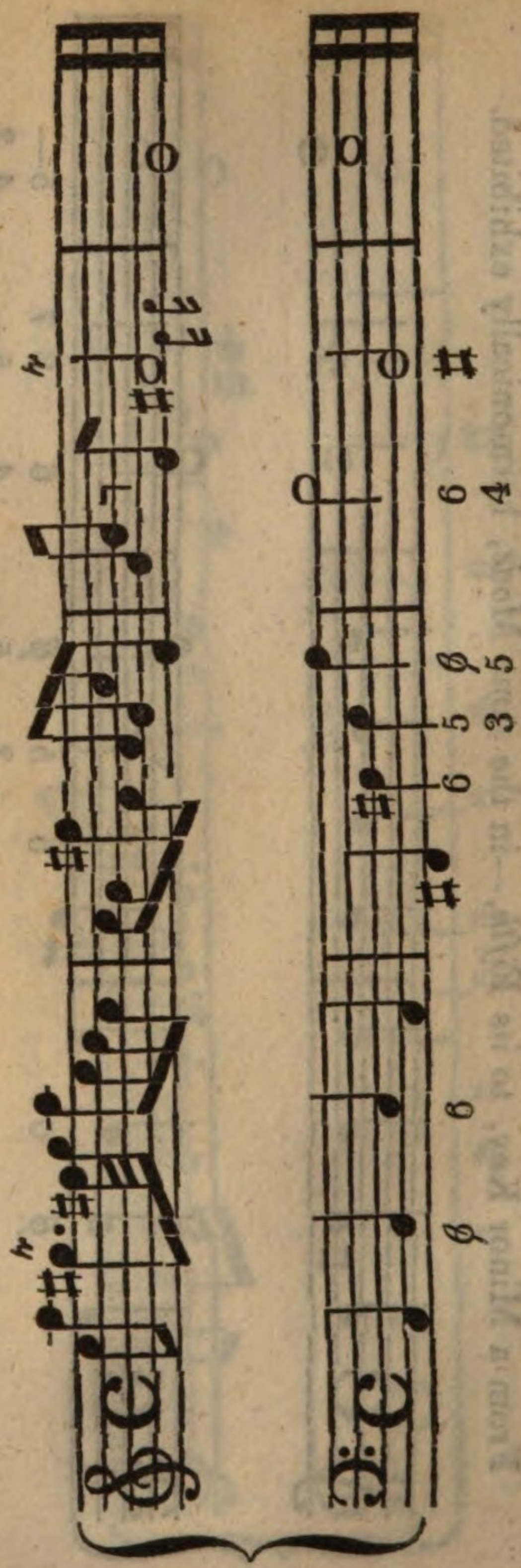
Harmonically and melodially exhibited.



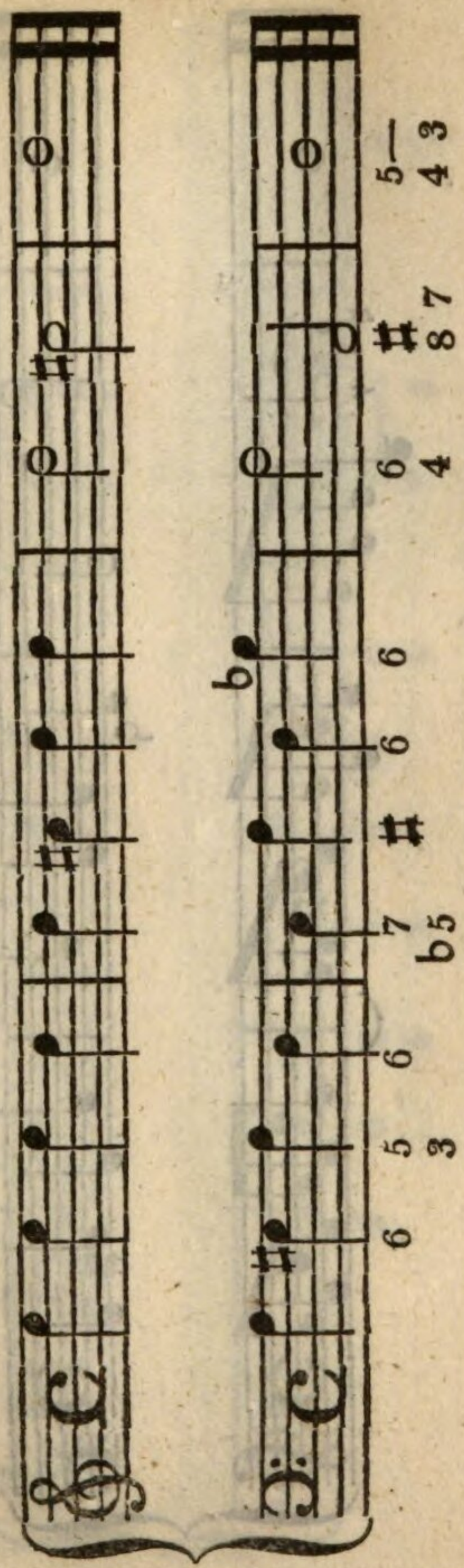
From a Minor Key, to its *Fifth*,—in the *same Mode*, harmonically exhibited.



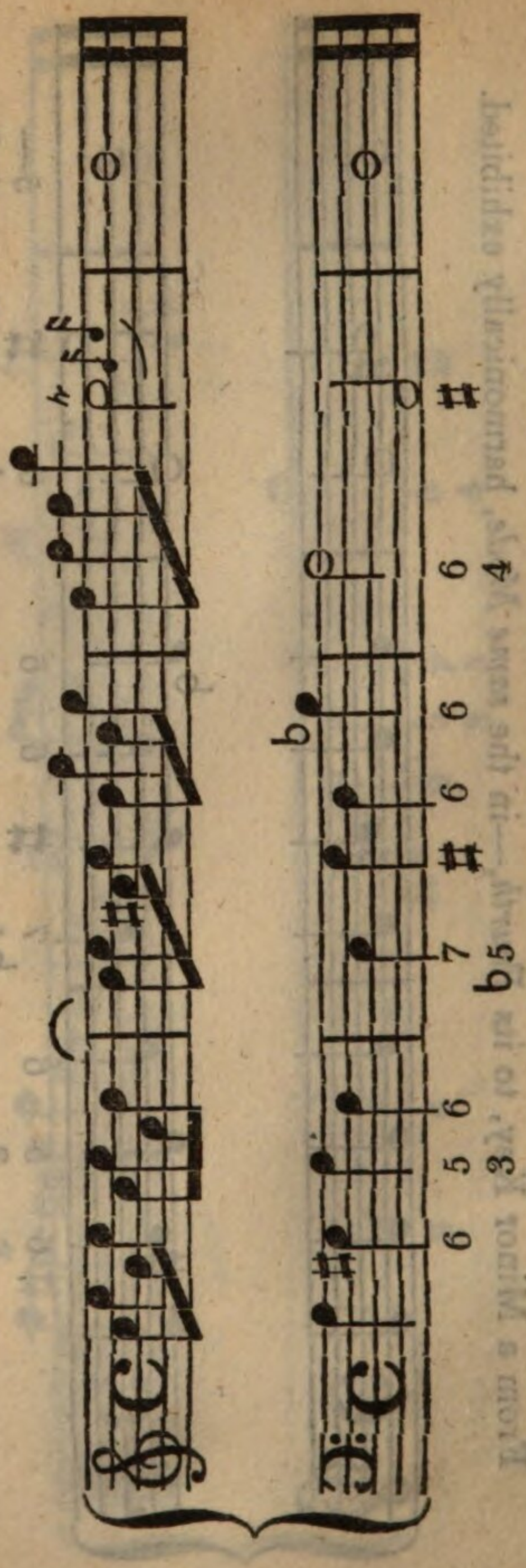
Harmonically and melodially exhibited.



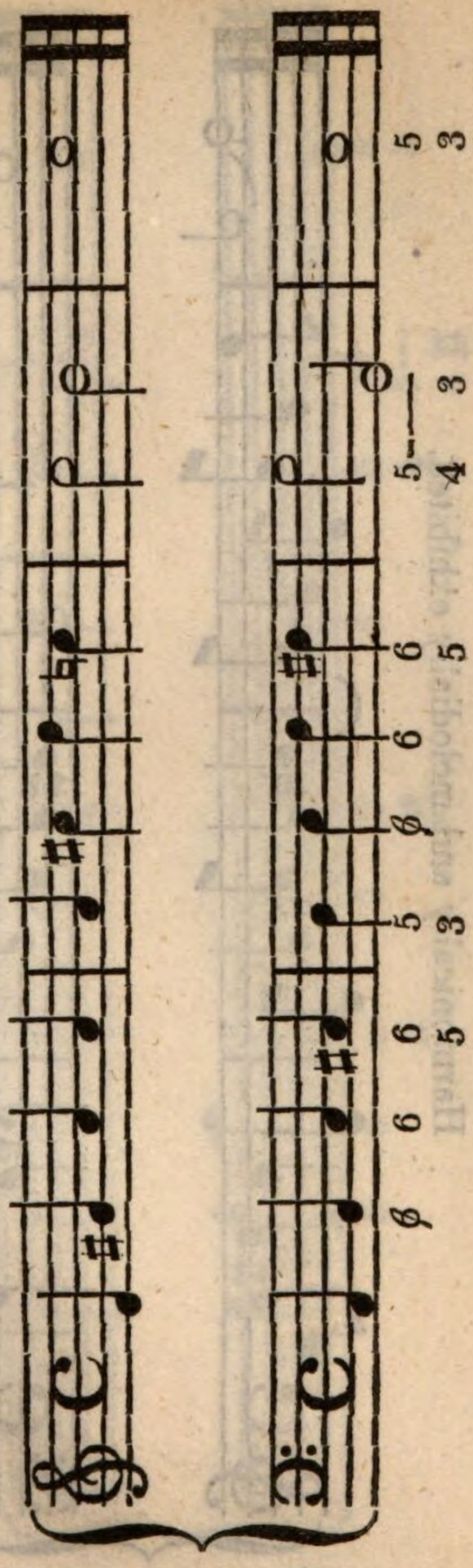
From a Minor Key, to its *Fourth*,—in the *same Mode*, harmonically exhibited.



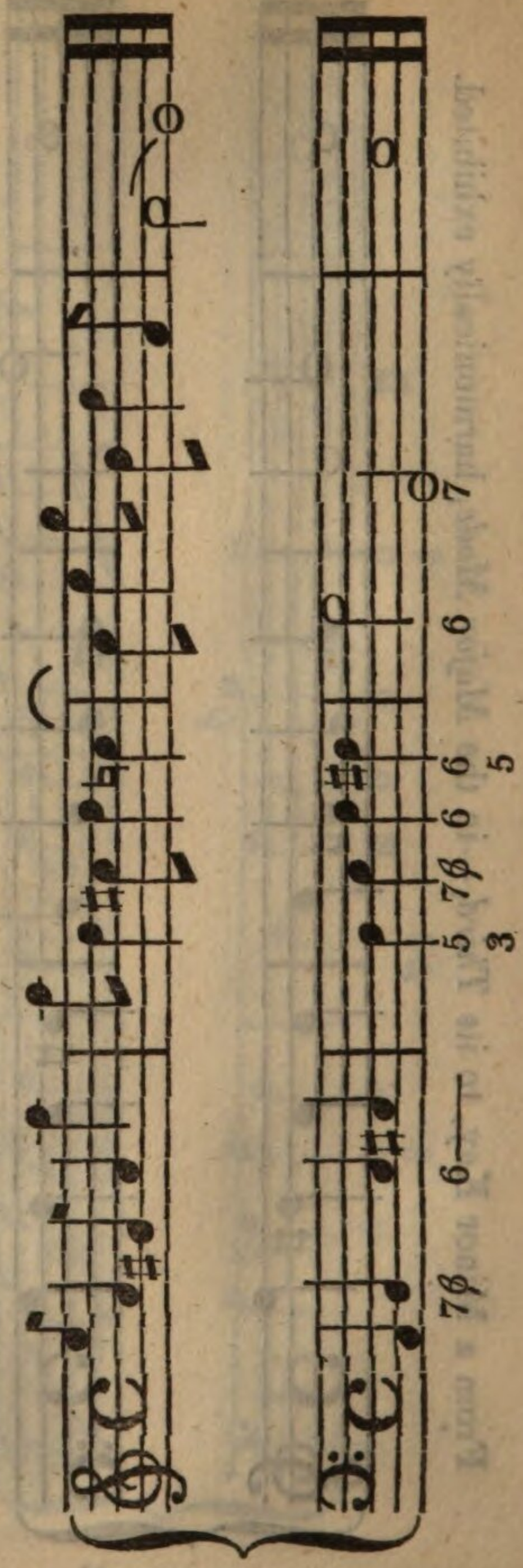
Harmonically and melodically exhibited.



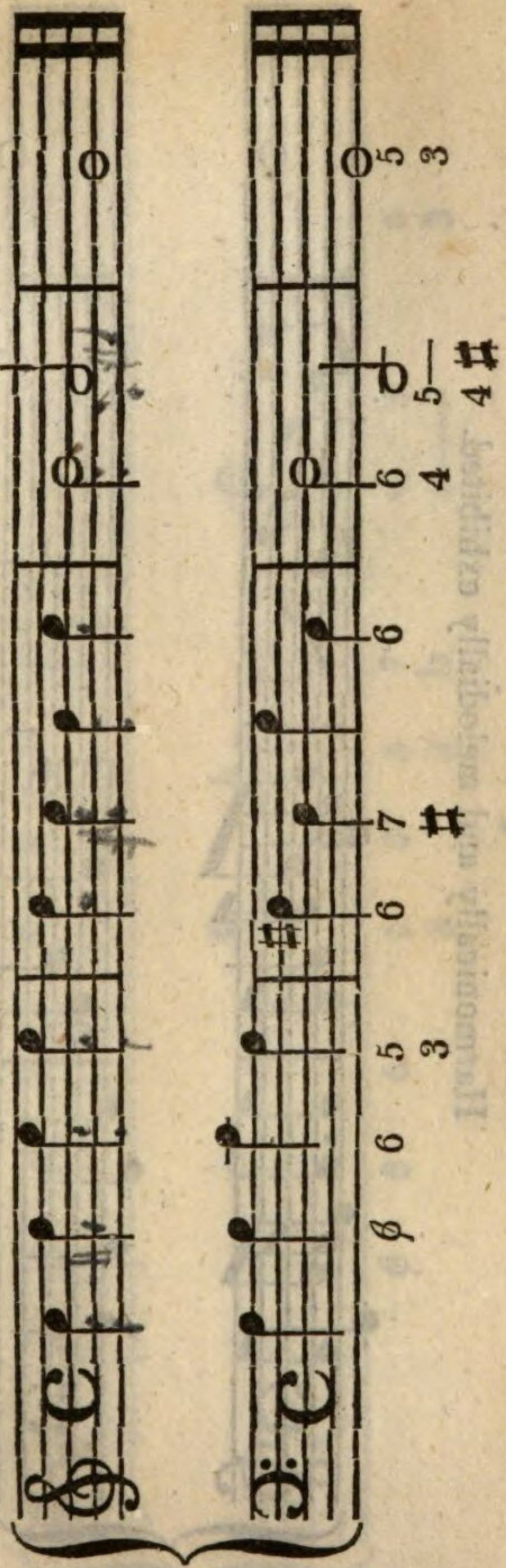
From a Minor Key, to its *Third*,—in the *Major Mode*, harmonically exhibited.



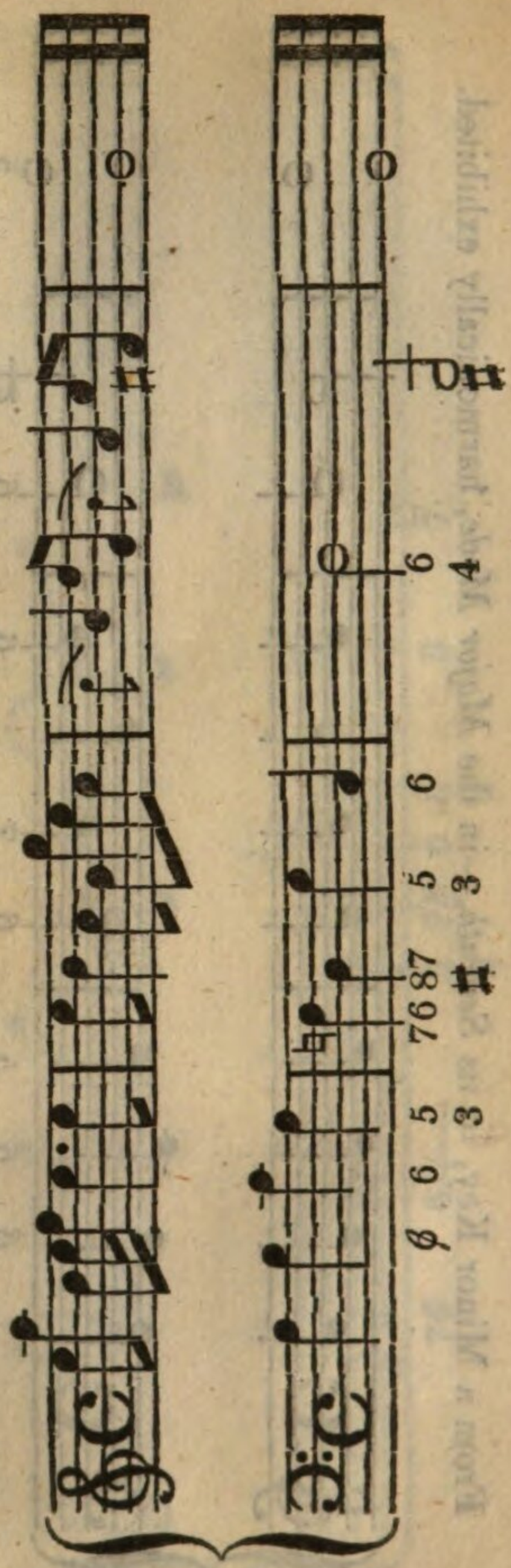
Harmonically and melodially exhibited.



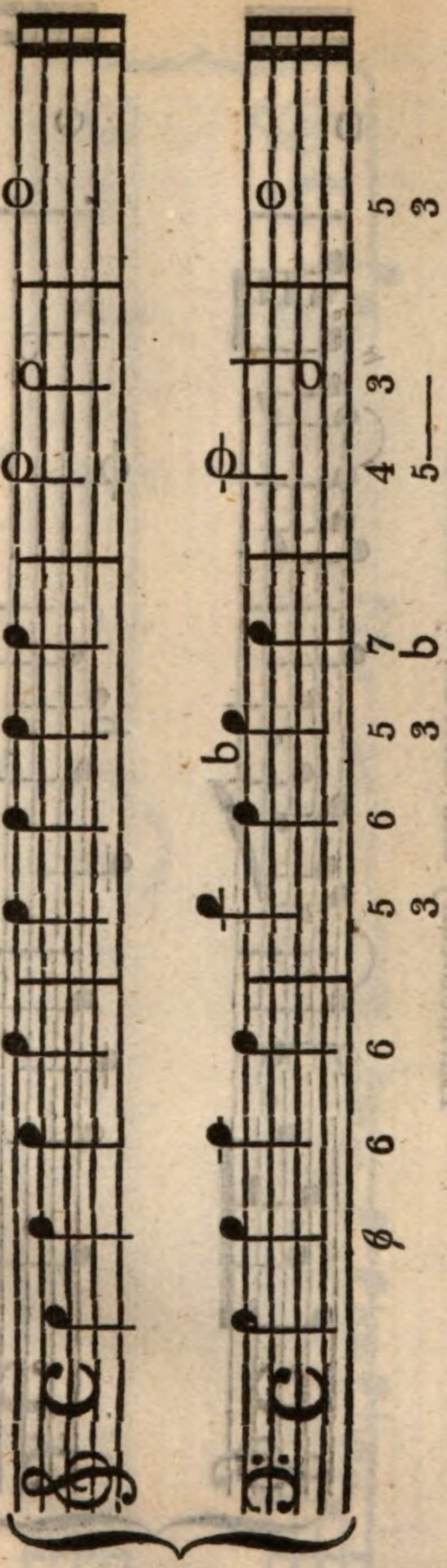
From a Minor Key, to its *Seventh*,—in the *Major Mode*, harmonically exhibited.



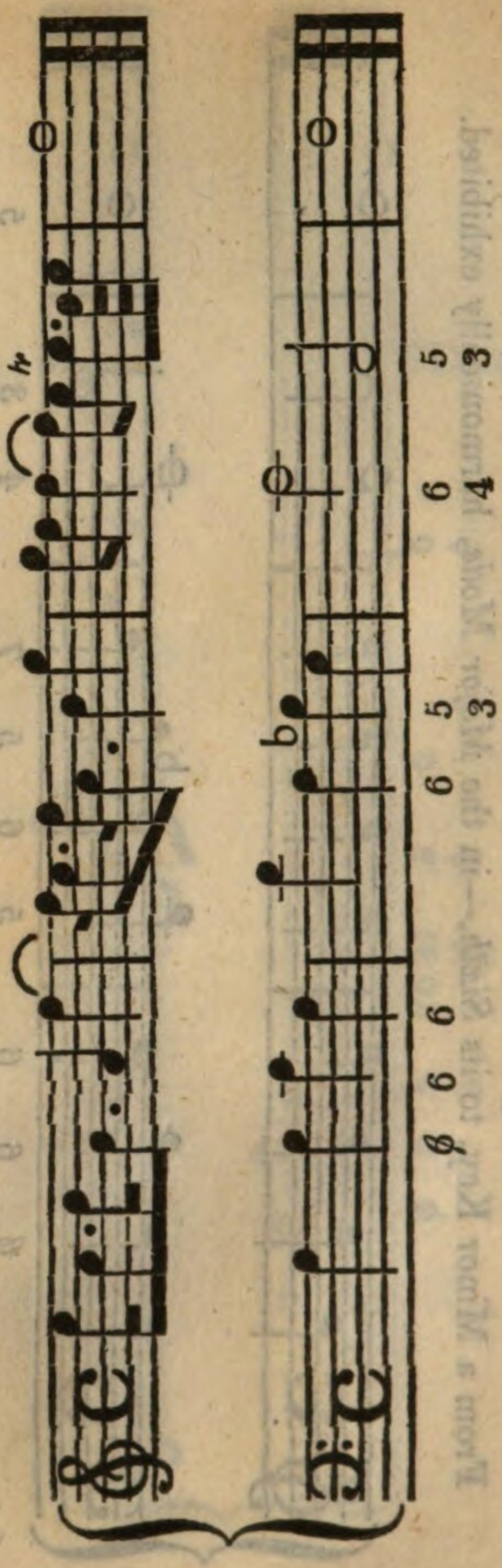
Harmonically and melodially exhibited.



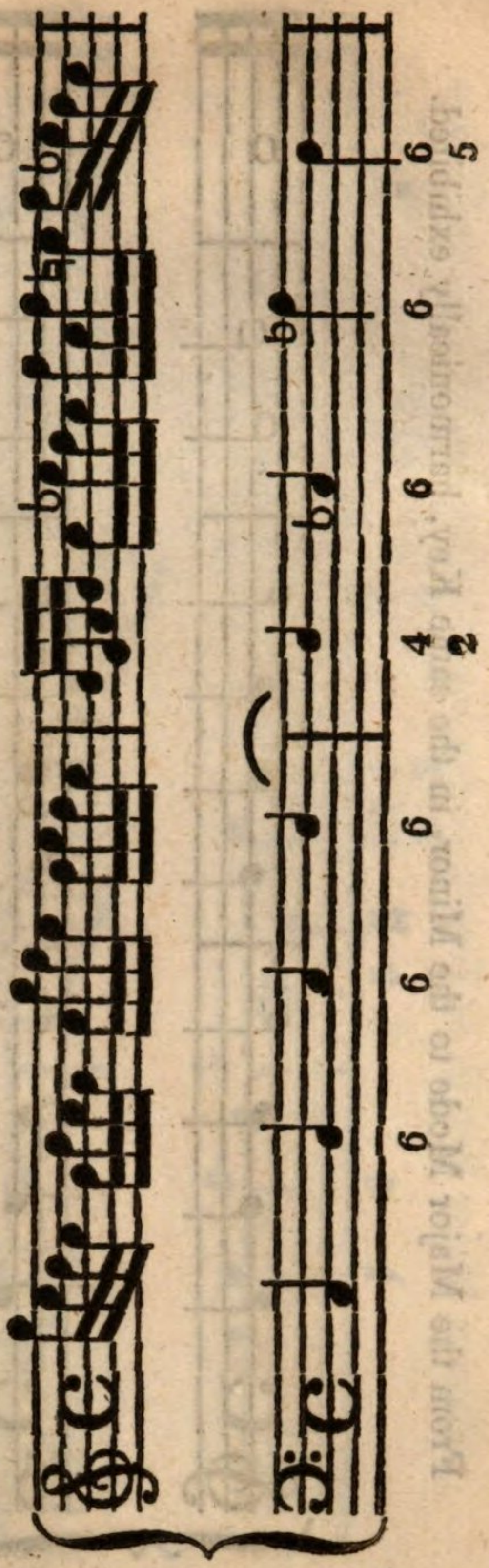
From a Minor Key, to its *Sixth*,—in the *Major Mode*, harmonically exhibited.



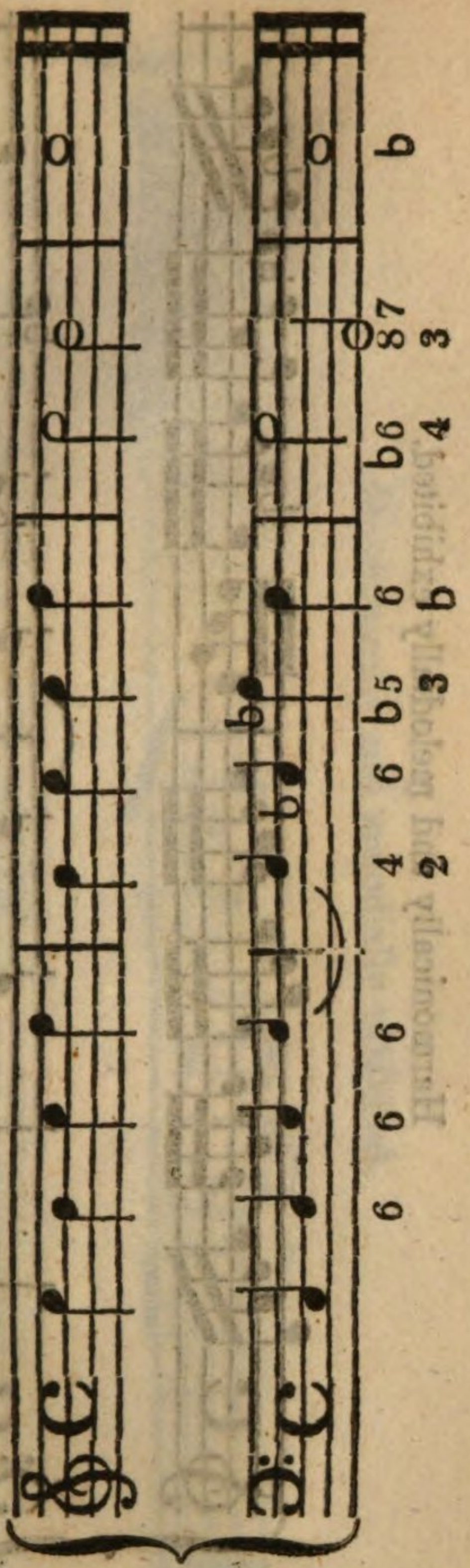
Harmonically and melodially exhibited.



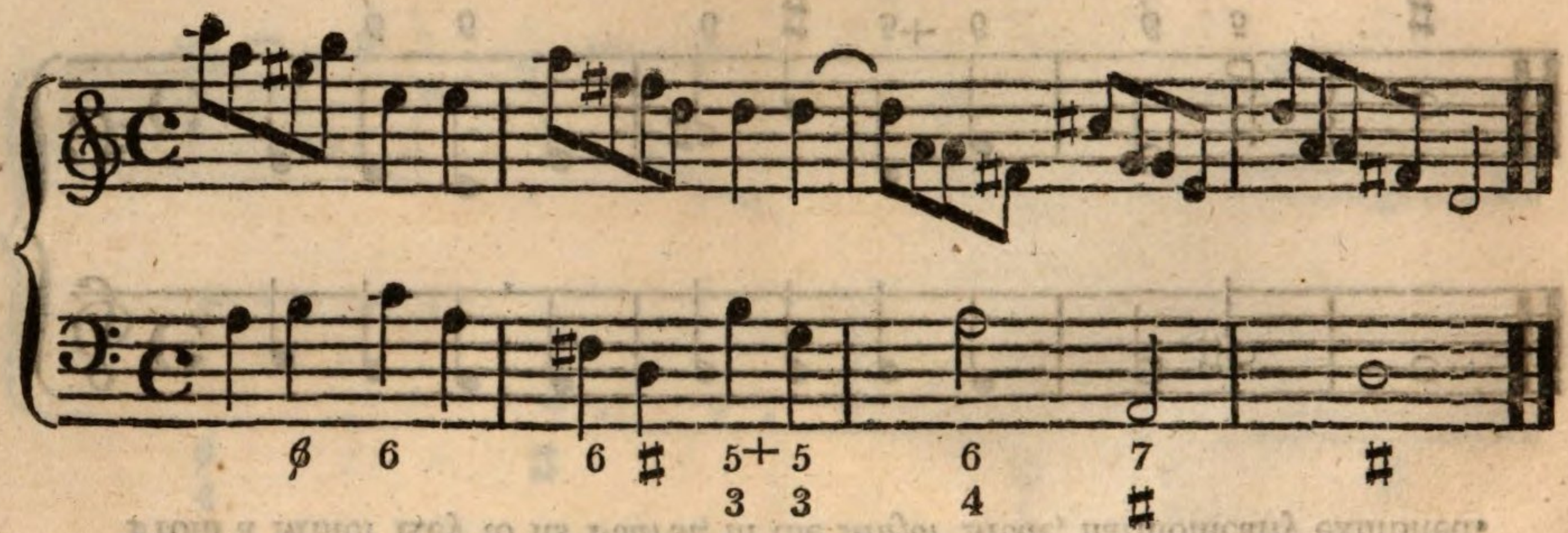
Harmonically and melodially exhibited.



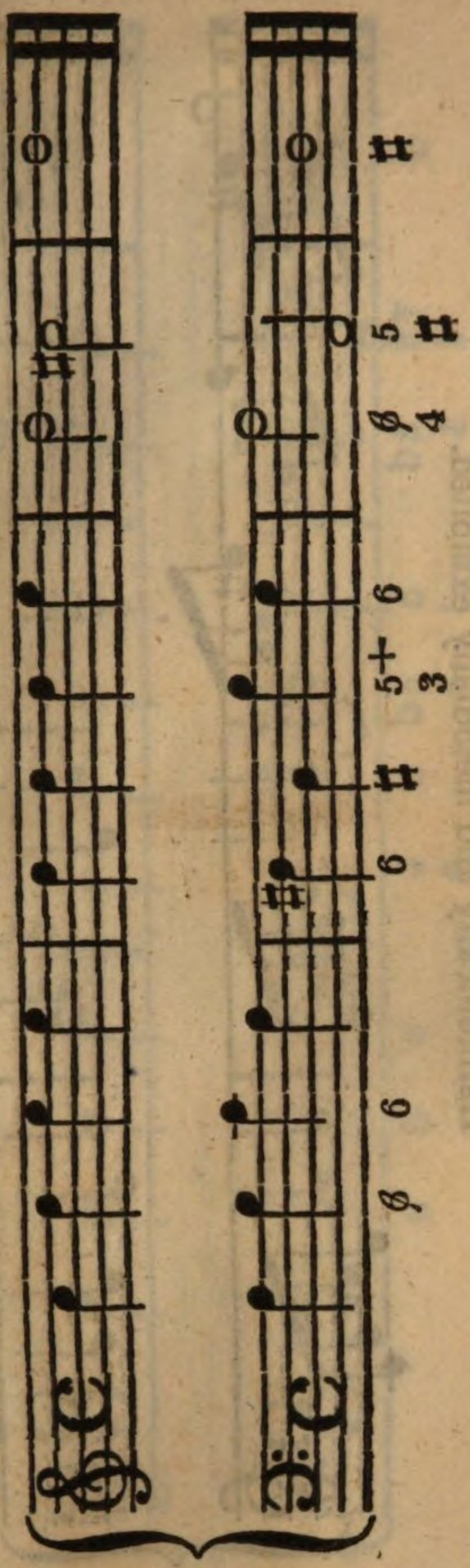
From the Major Mode to the Minor, in the same Key, harmonically exhibited.



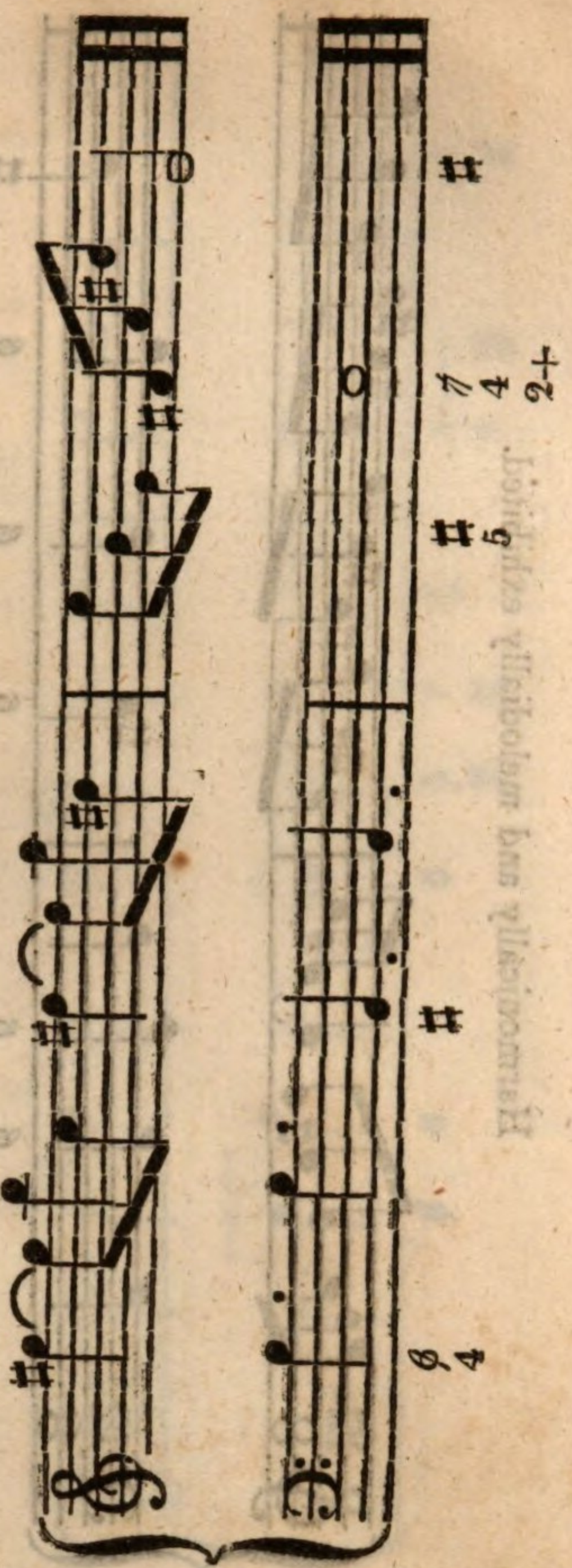
Harmonically and melodially exhibited.



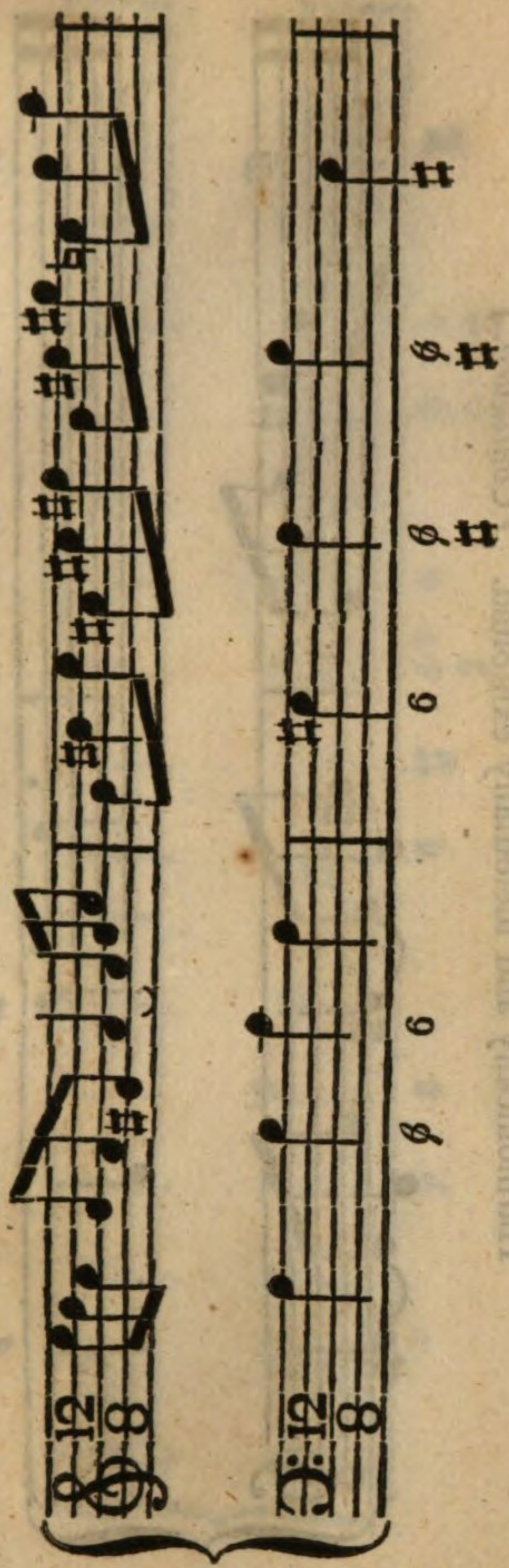
From a Minor Key to its *Fourth*, in the *Major Mode*, harmonically exhibited.



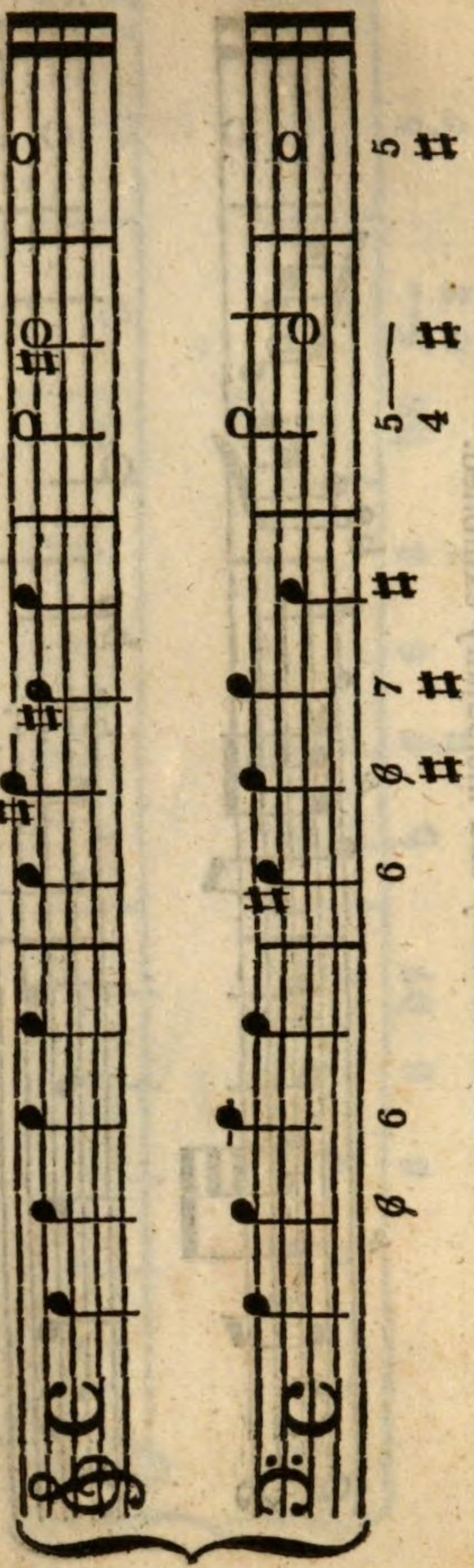
Harmonically and melodially exhibited. (*Continued.*)



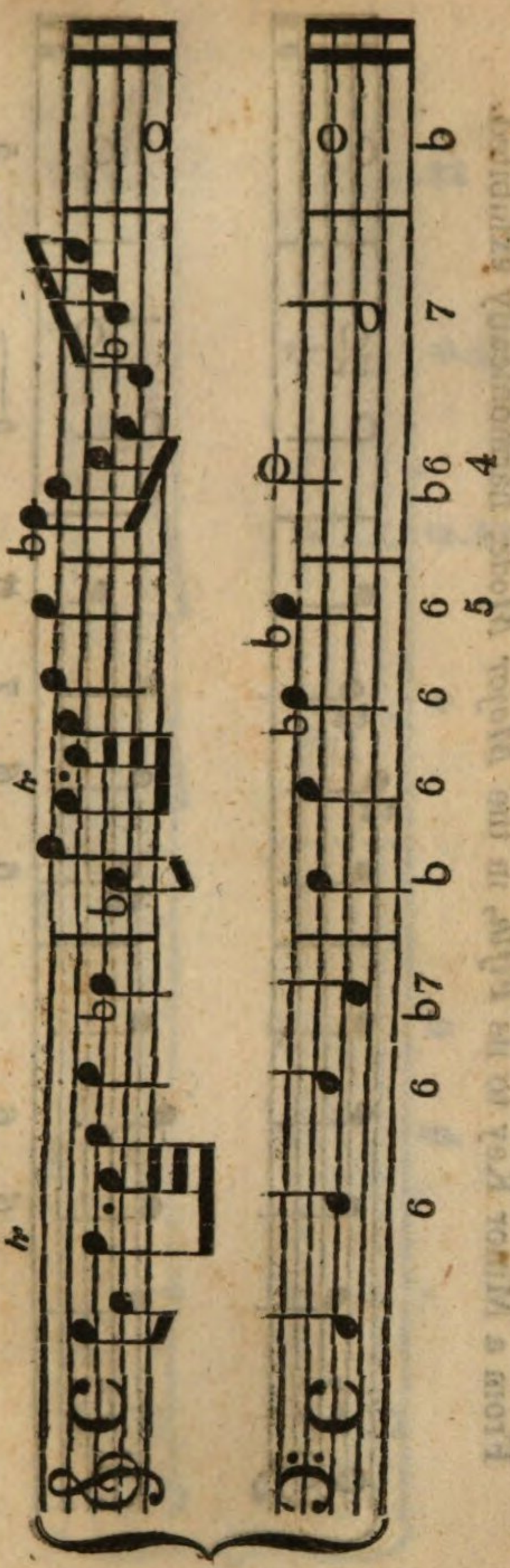
Harmonically and melodially exhibited.



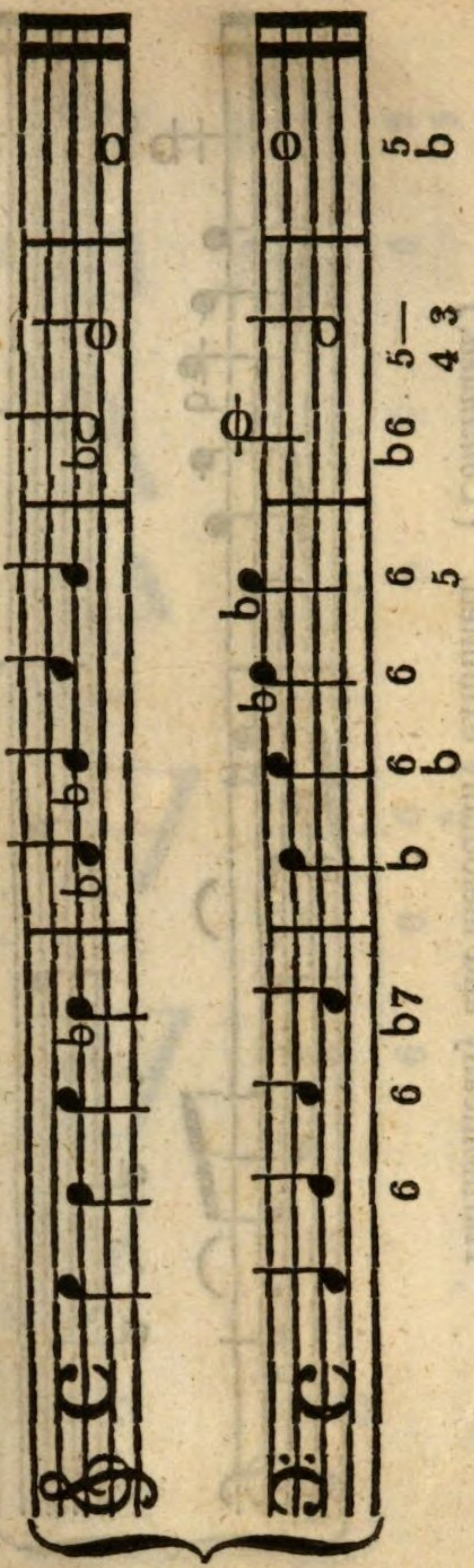
From a Minor Key to its *Fifth*, in the *Major Mode*, harmonically exhibited.



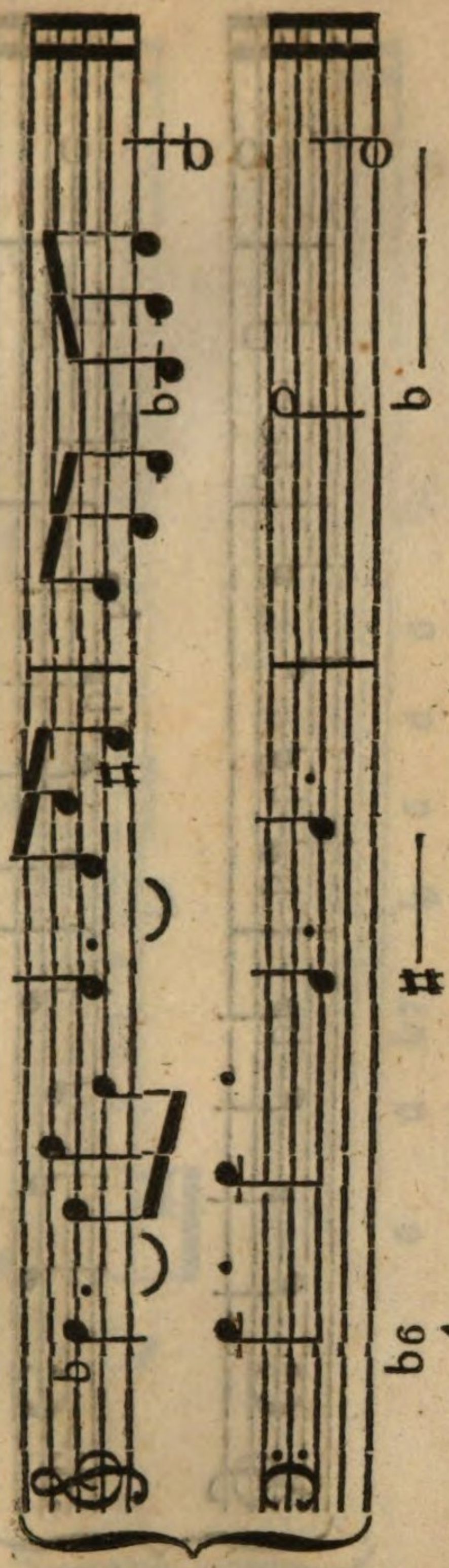
Harmonically and melodially exhibited.



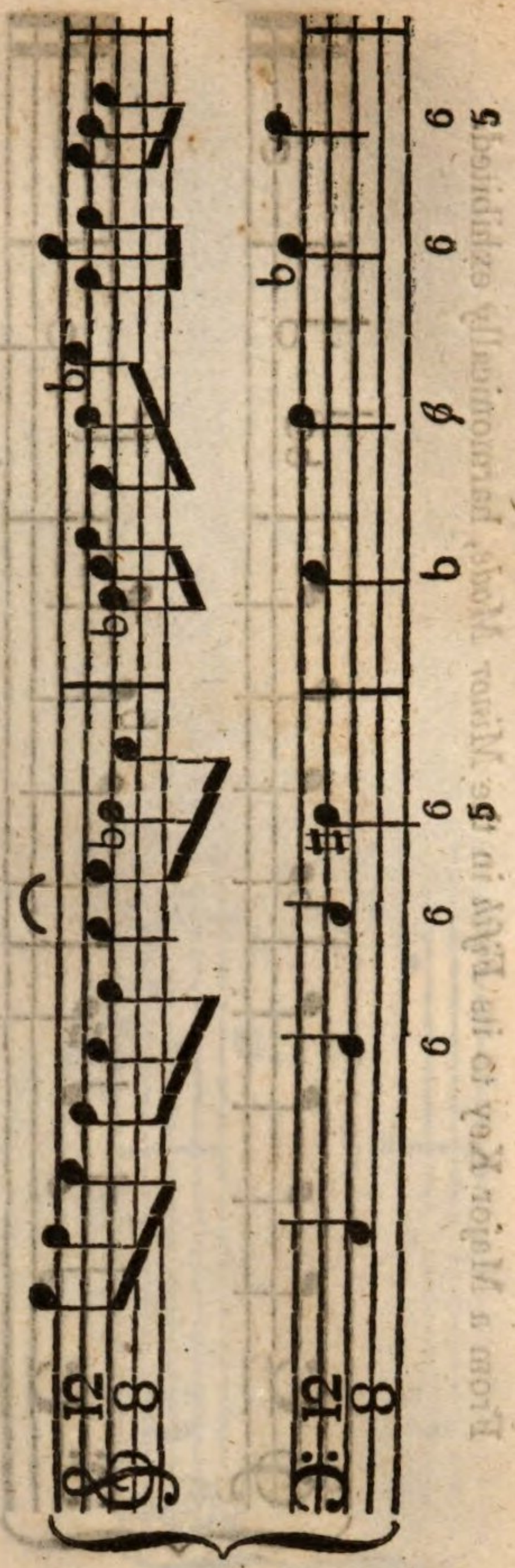
From a Major Key to its *Fourth*, in the *Minor Mode*, harmonically exhibited.



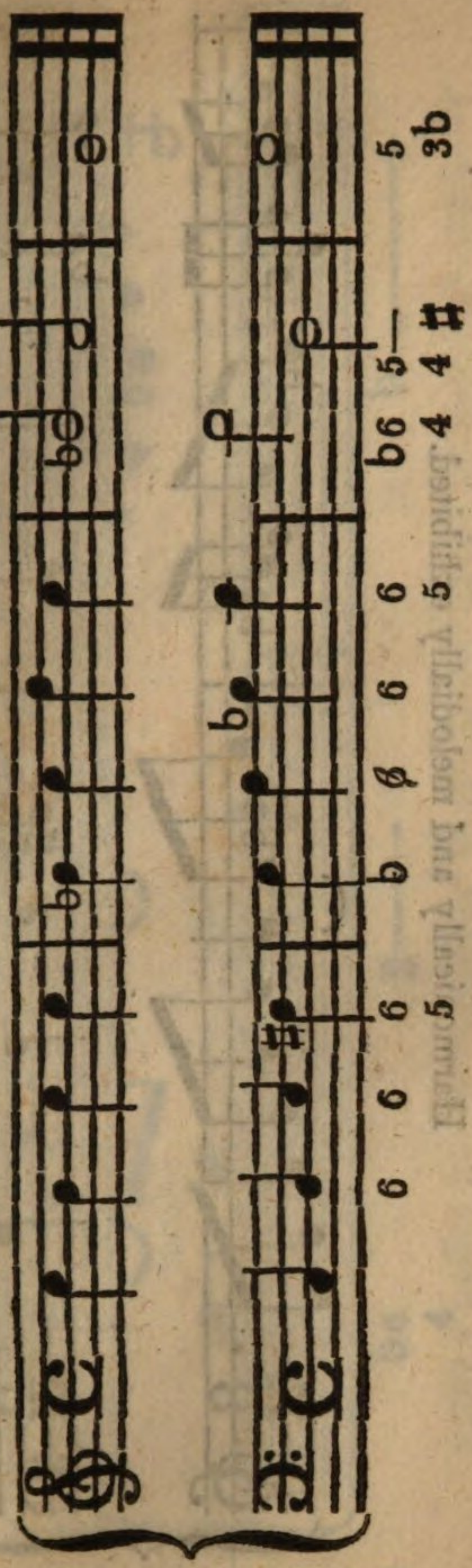
Harmonically and melodially exhibited. *(Continued.)*



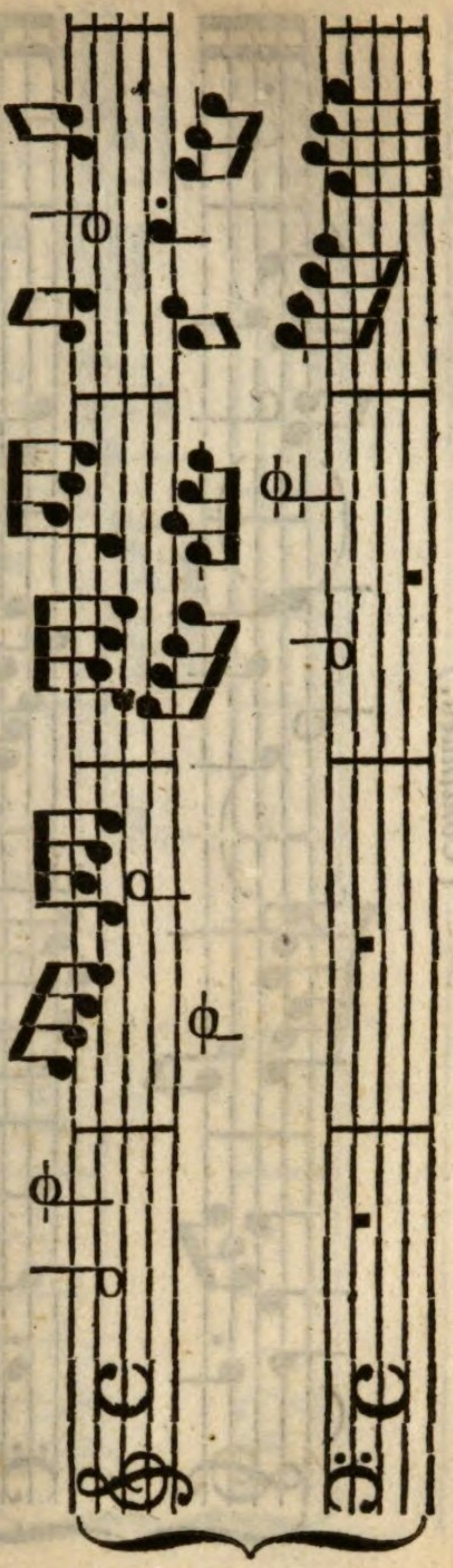
Harmonically and melodially exhibited.

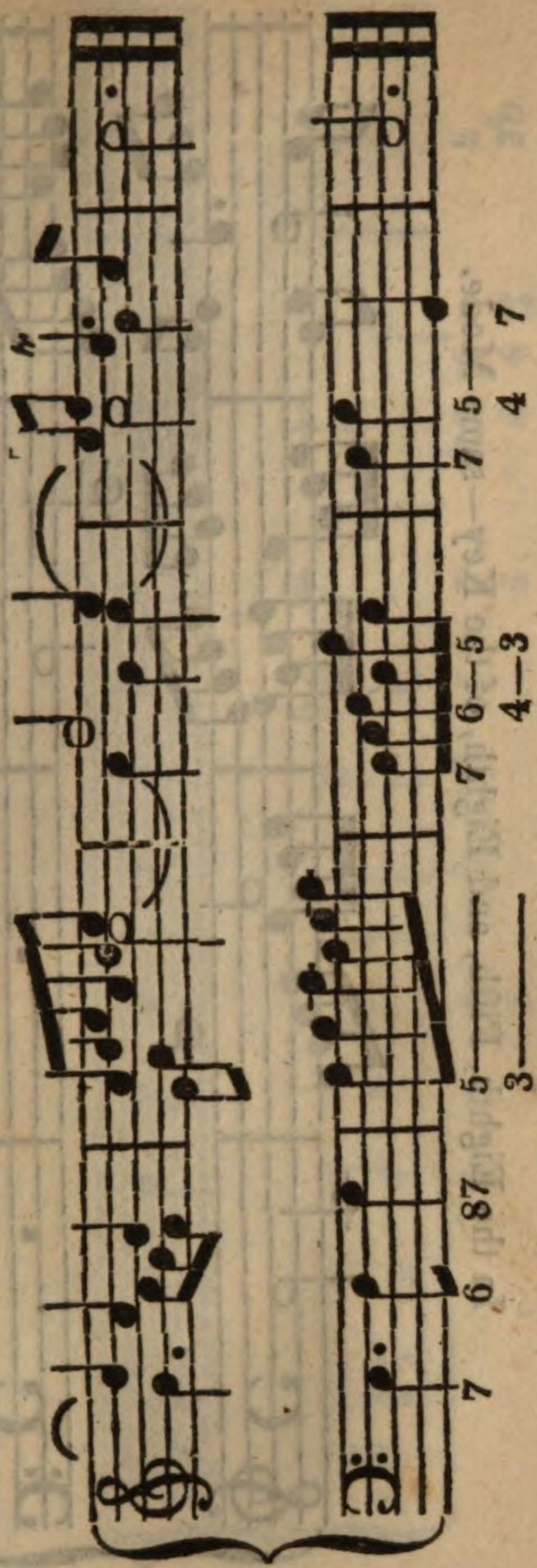


From a Major Key to its *Fifth* in the *Minor Mode*, harmonically exhibited.



In the Eighth, Fifth, and Eighth, of the Key—same Mode.

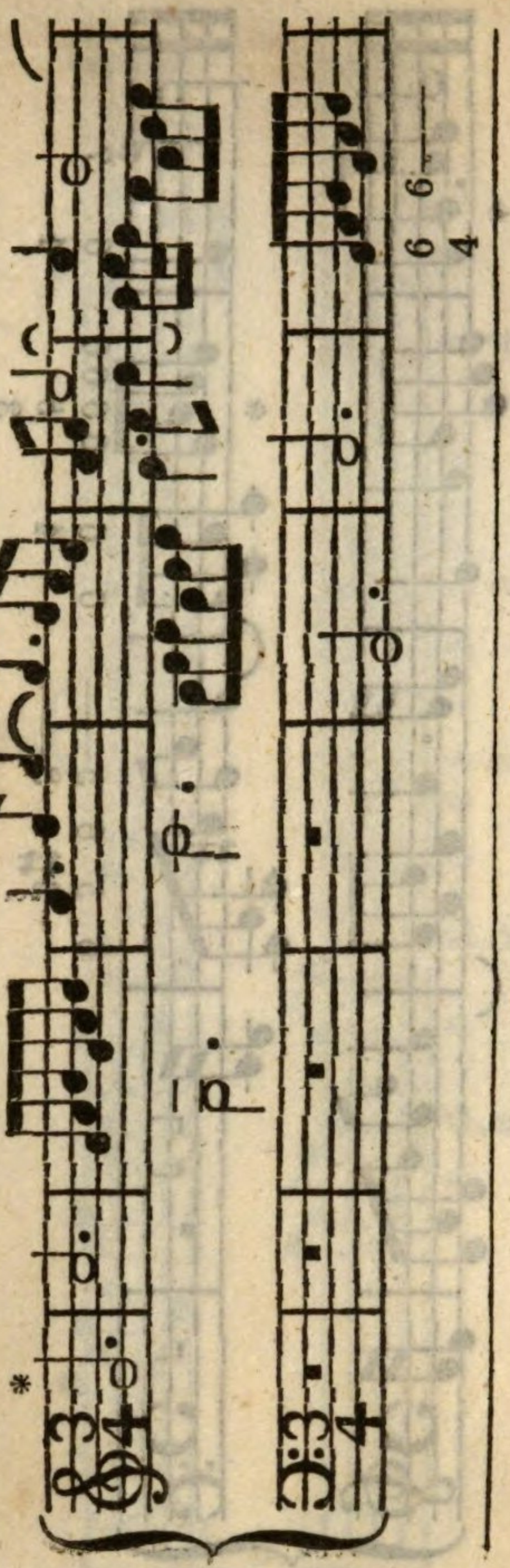



(Continued.)
7 6—5
4—3
5
3
8 7
6
9
7
7 5—
4 7

FUGUE.

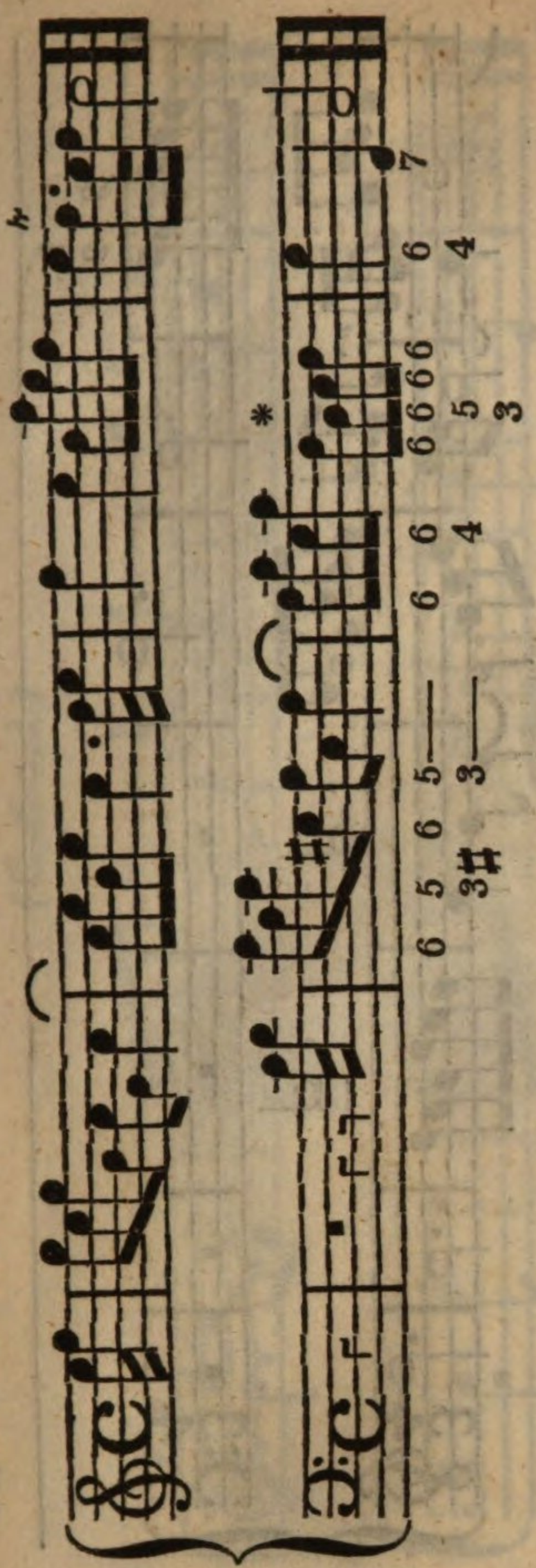
EXAMPLES.

In the Eighth,—the same Key and Mode.



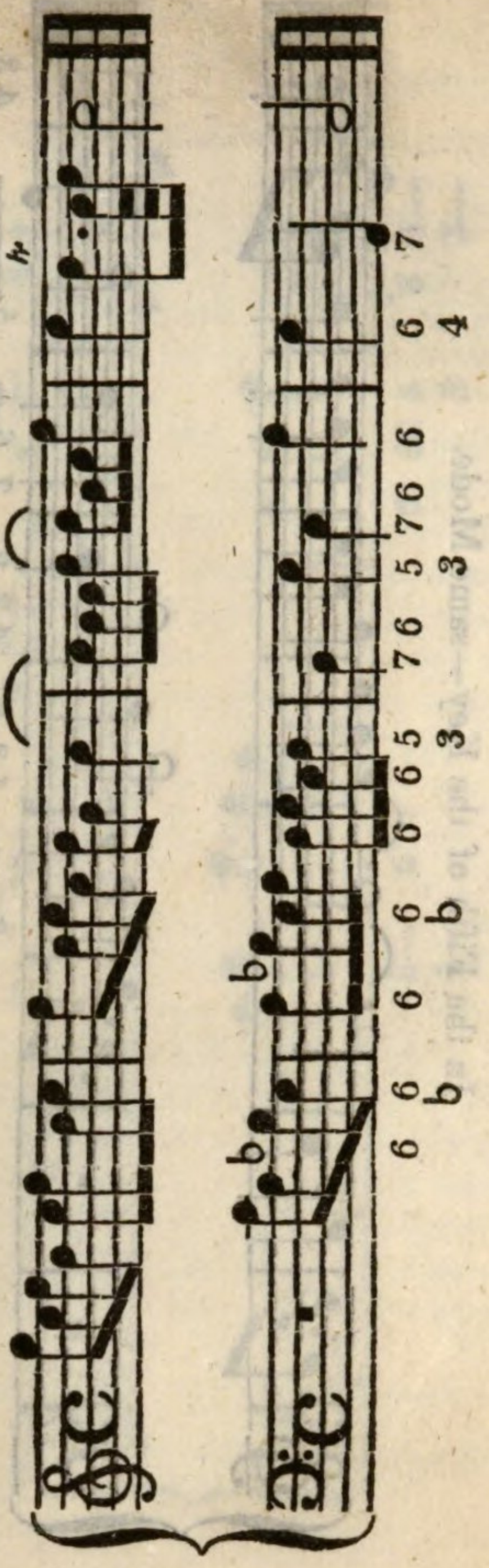
* Here the four first bars form the object of reiteration by the other parts; and, in a *Fugue*, such leading passage is termed the *subject*.

In the Immediate Relative.

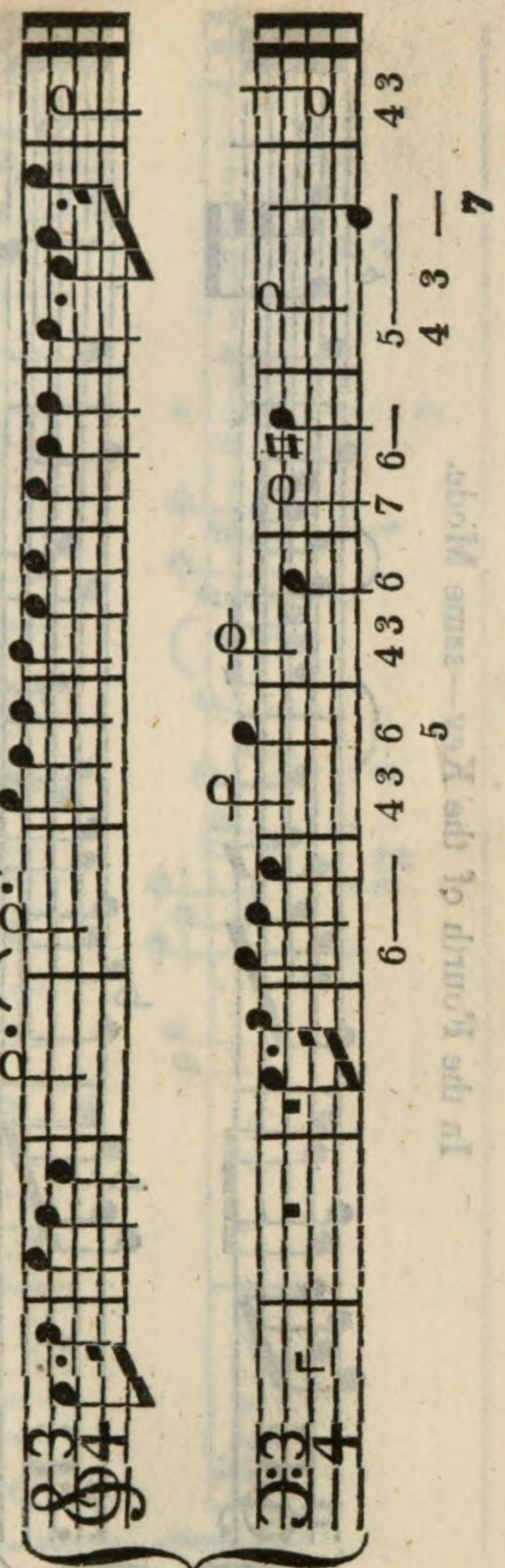


* This discord, to a careless observer, will appear not to be prepared: but if it be considered, that the note A is part of the previous chord of the sixth, though not the identical A afterwards used, that concordant A will be received as the preparation of the discordant A.

In the Fourth of the Key—same Mode.



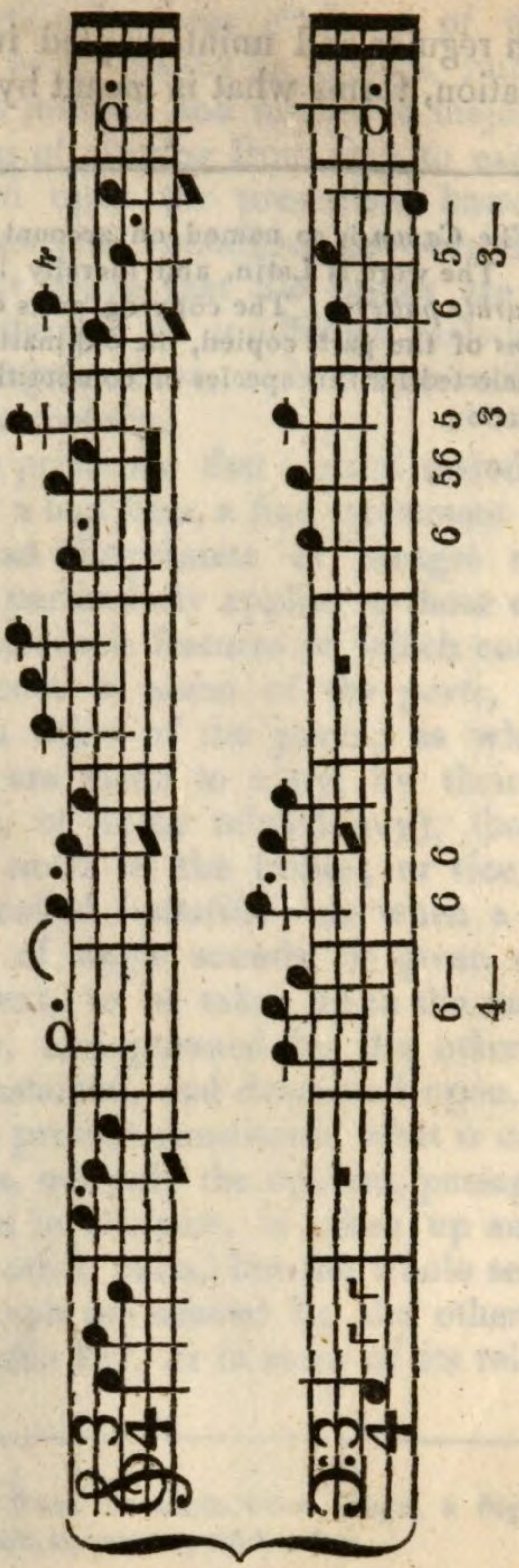
In the Fifth of the Key—same Mode.



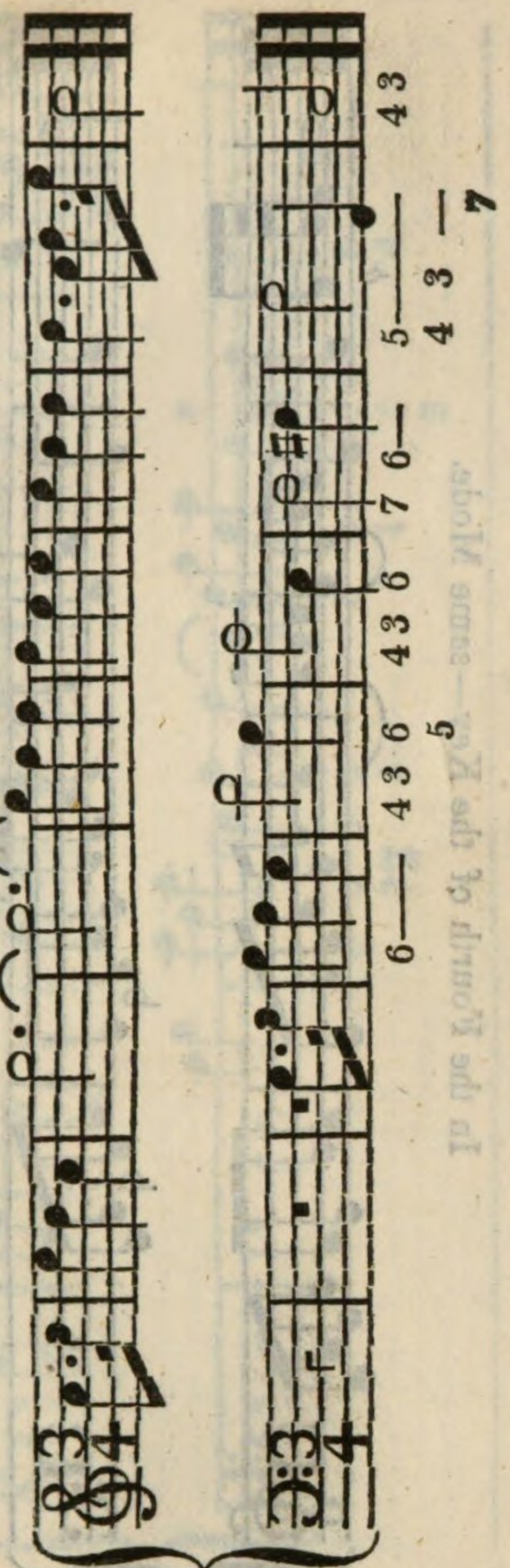
IMITATION.

EXAMPLES.

In the same Key and Mode.



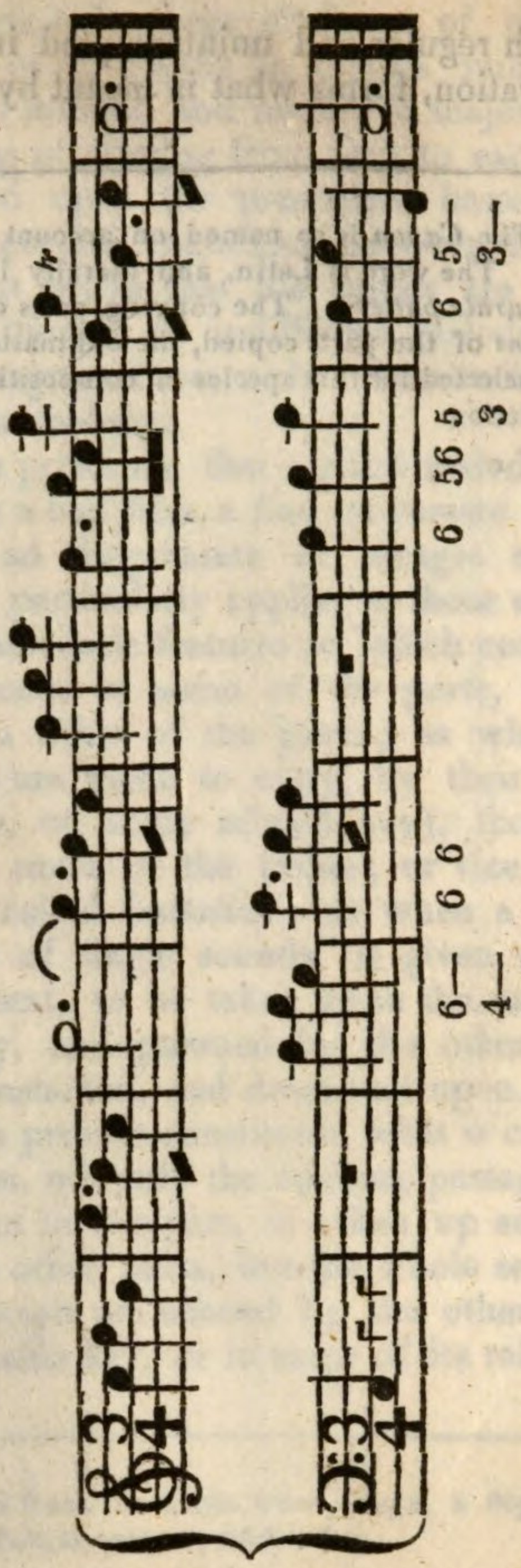
In the Fifth of the Key—same Mode.



IMITATION.

EXAMPLES.

In the same Key and Mode.



which regular and uninterrupted imitation, or rather reiteration, forms what is meant by the word *Canon**.

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* The *Canon* is so named on account of the strictness of its rules. The word is Latin, and literally implies a *master-piece*, or *accurate pattern*. The copying parts of a *Canon* being exact *patterns* of the parts copied, the old masters could not, perhaps, have selected for this species of composition, a more appropriate appellation.

While these examples bear evidence of the various relations of keys, majors to majors, minors to minors, majors to minors, and minors to majors, and exhibit the process of passing from each to each, the melodies, founded upon the prescribed basses, not only evince the natural connexion between melody and harmony, but prove that the basses are legitimate; because, though an indifferent melody may form a clue to a regular bass, a bad bass will never suggest a scientific melody.

Upon the same principle, that a good melody cannot emanate from a bad bass, a fine movement cannot be founded on an illegitimate or meagre subject. This proposition particularly applies to those compositions, the characteristic features of which consist of studied resemblances in some of the *parts*, of the passages given in other of the *parts*; as when the notes of the bass are made to copy, by their intervals (in the same, or some related key), those announced by the notes of the treble; or vice versa; which process is called *Imitation*: as when a certain motivo, or series of single sounds, is given out, in one part, as a text, to be taken up in the same, or some related key, and pursued by the other parts, and alternately sustained, and descanted upon, by all the parts; which process constitutes what is called a *Fugue**: as when, not only the opening passage of a melody, given out in one part, is taken up and supported by all the other parts, but the whole series of the melodial intervals are echoed by the other parts, *seriatim*, in the same key, or in some of its relatives;

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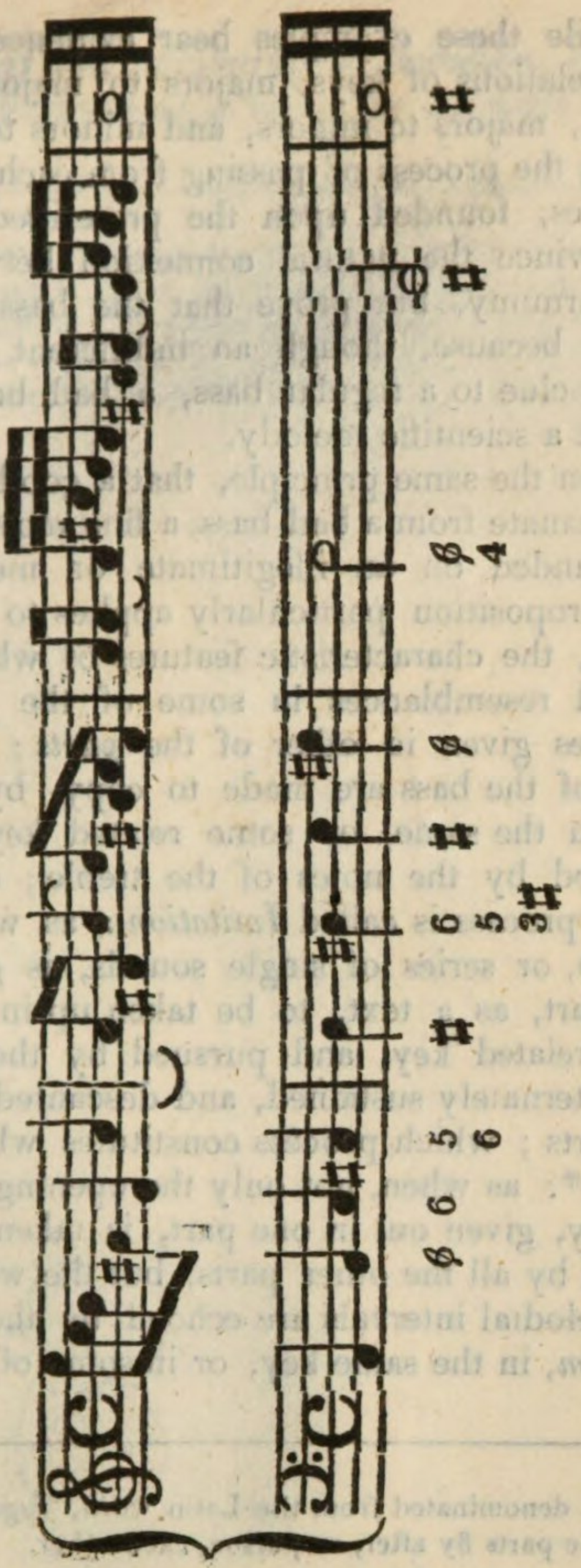
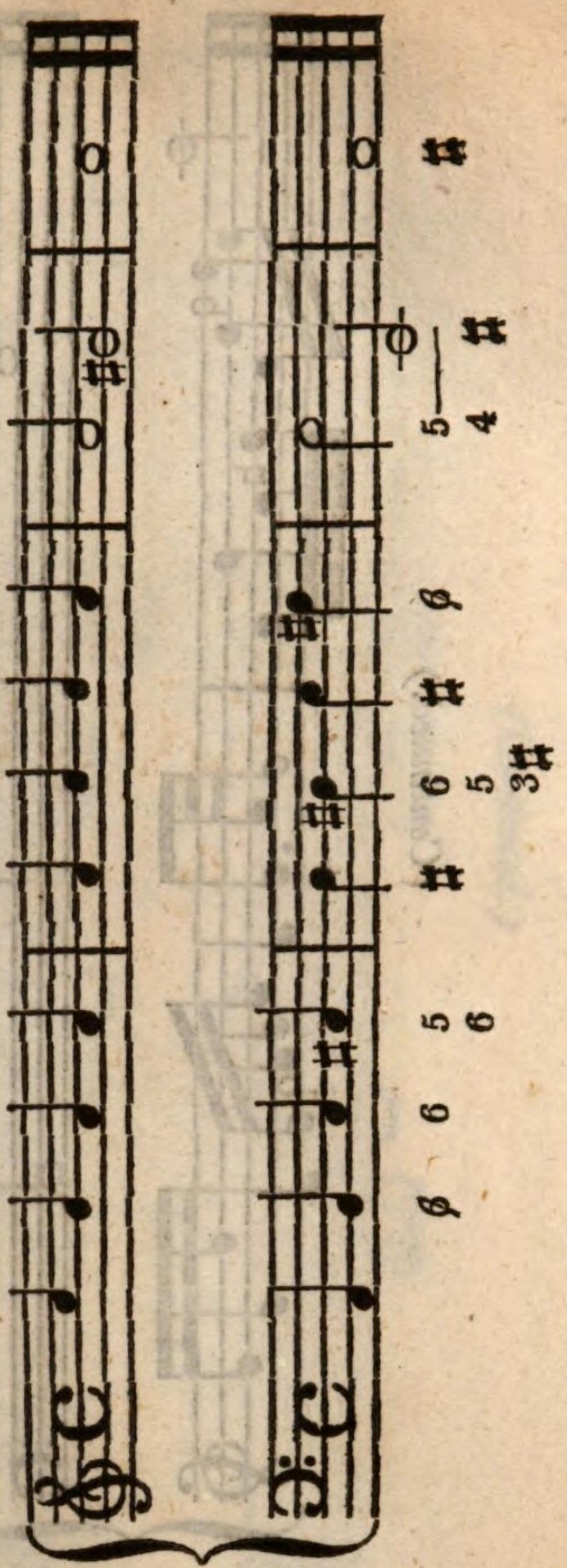
* So denominated from the Latin word, *fuga*, a flight; because the parts fly after, or pursue, each other.

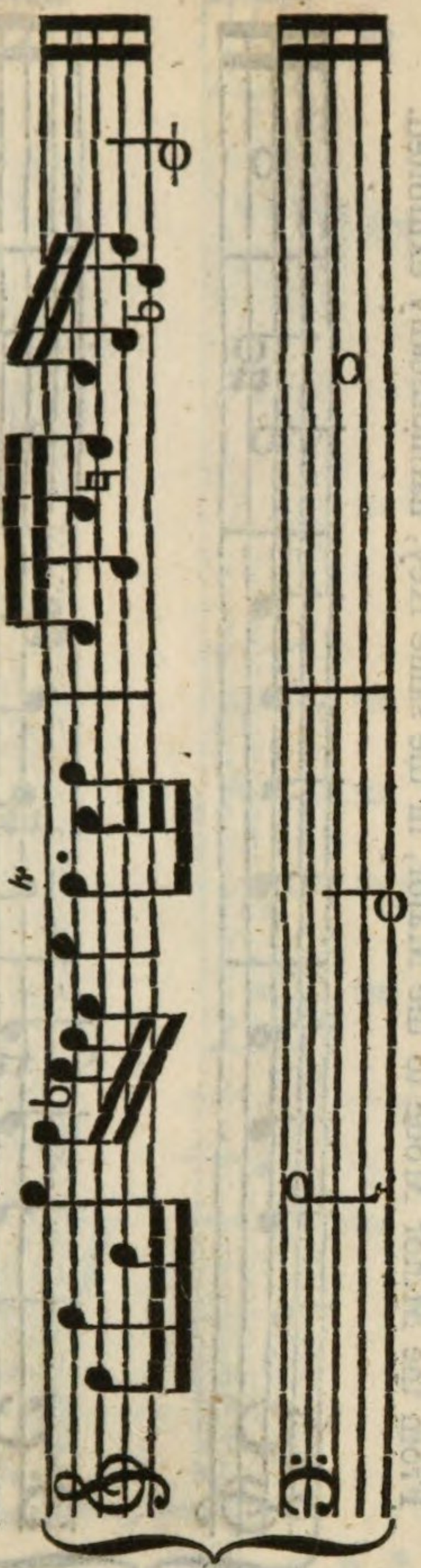


Harmonically and melodially exhibited.

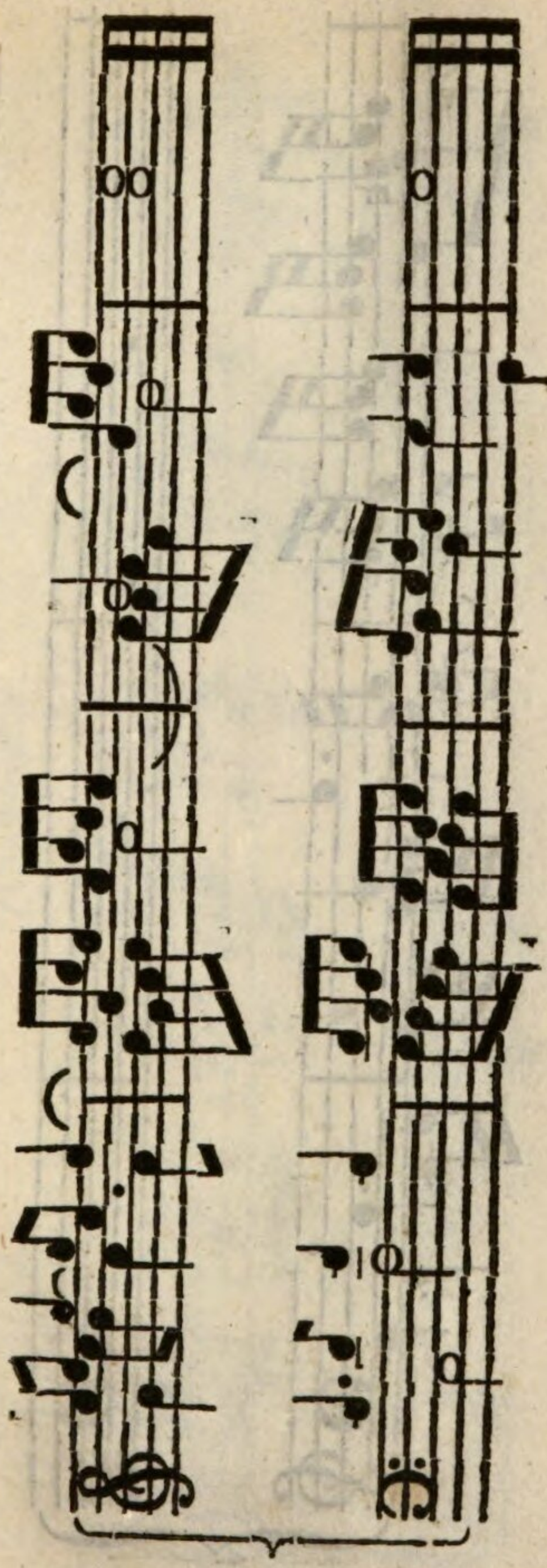
From the Minor Mode to the Major, in the same Key, harmonically exhibited.



(*Continued.*)

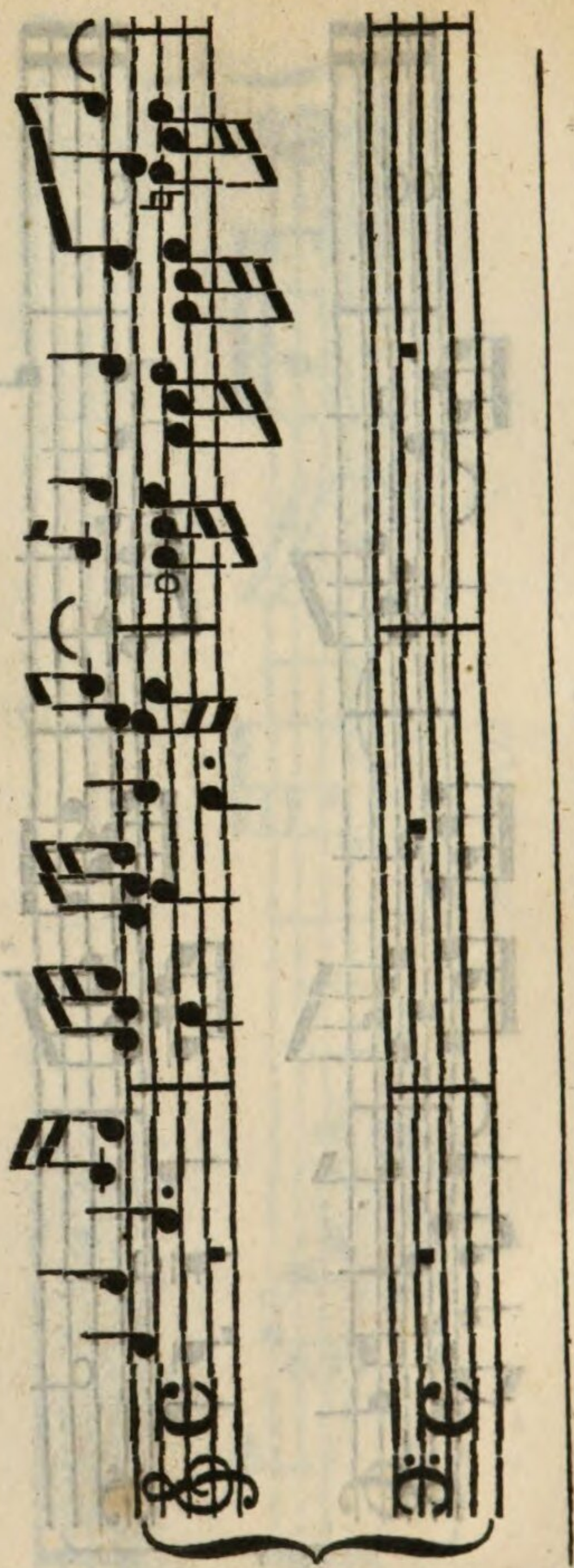


(*Continued.*)

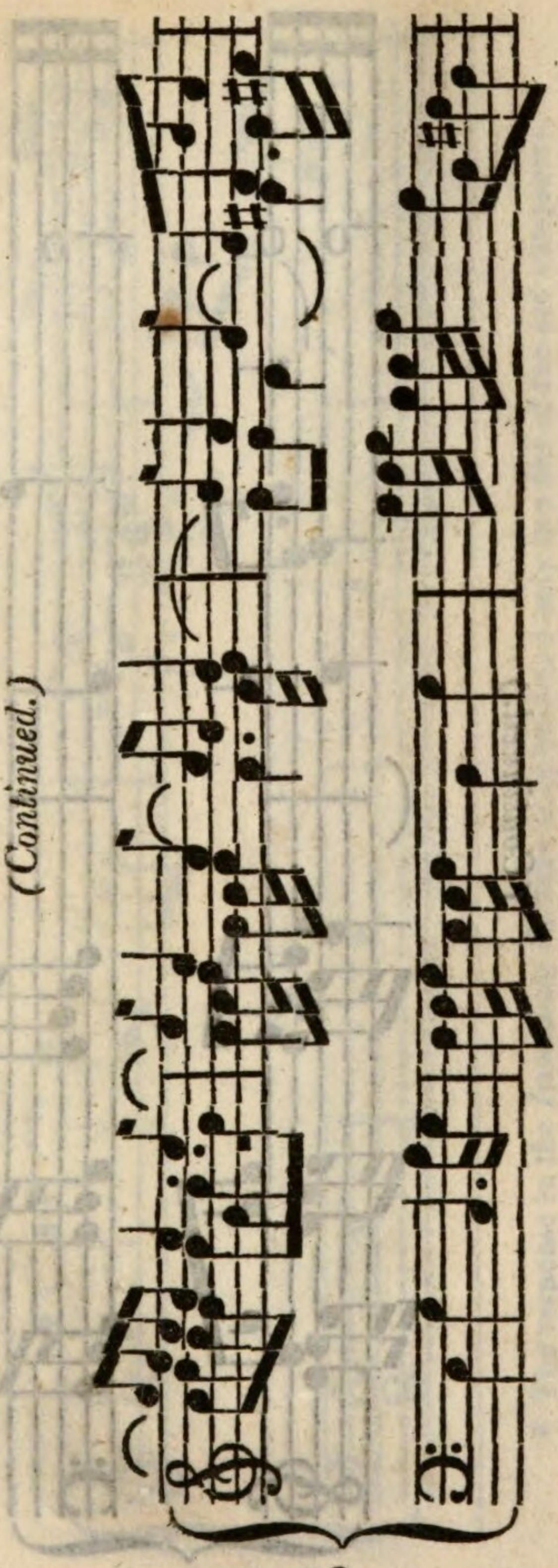


N N

In the Fourth * and Eighth of the Key—same Mode.



* The response in the *Fourth* is seldom adopted, though equally legitimate with that in the *Fifth*.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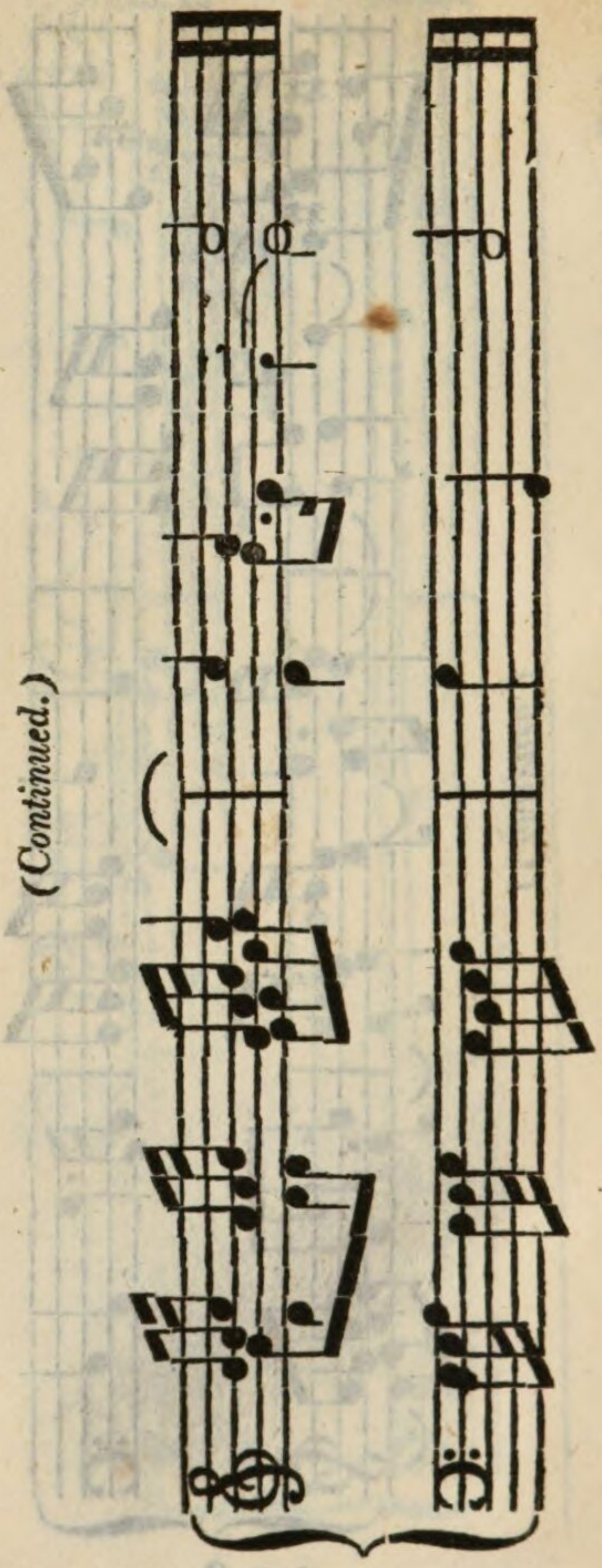
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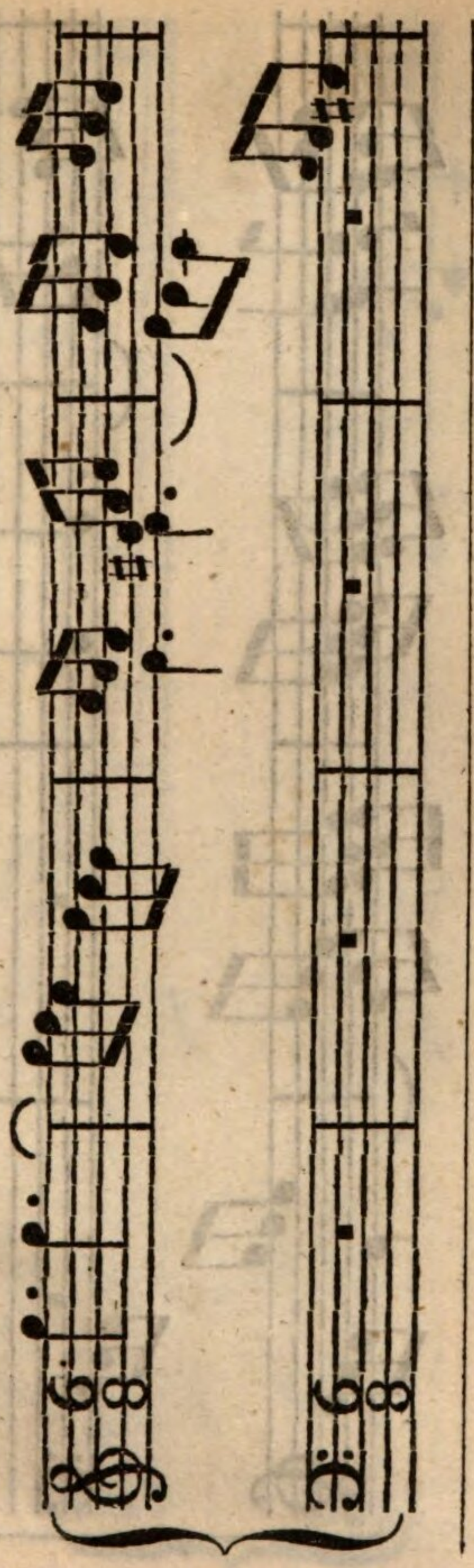
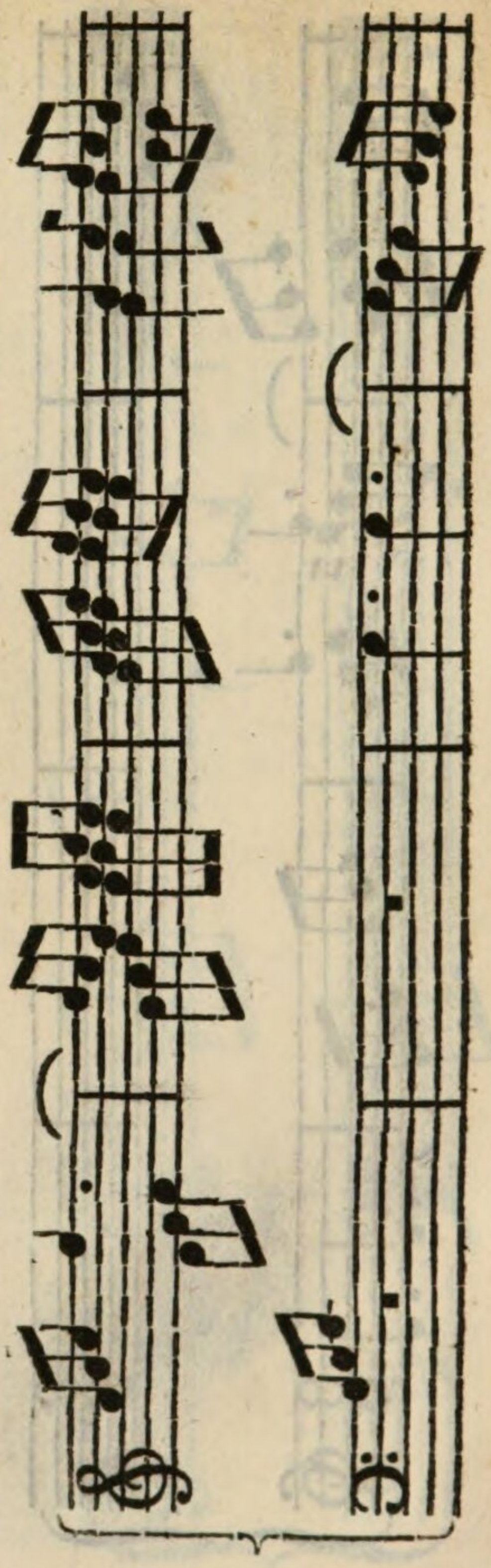
In the Immediate Relative*, and the Eighth.



* The response in the *Immediate Relative* is to be found only in a few of the old composers.

(*Continued.*)



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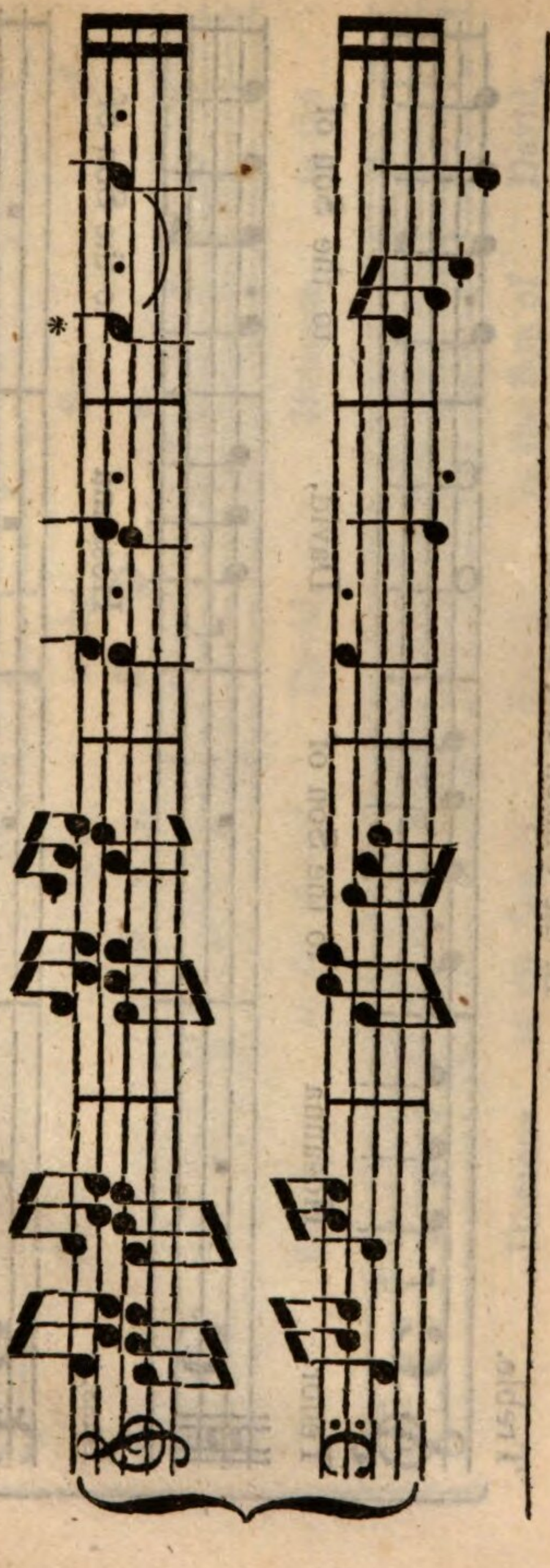
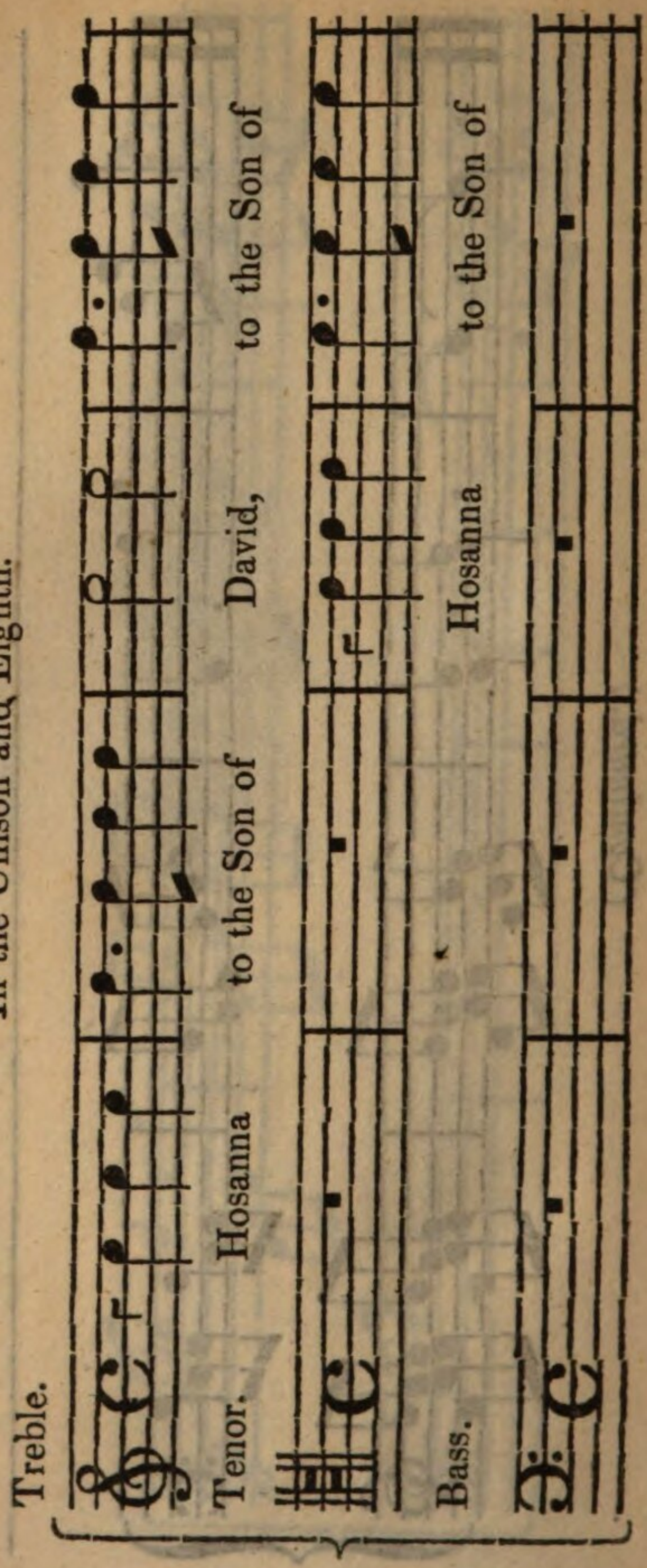


* The stem of this note is turned both upward and downward, because, as respecting the final sound of *two parts*, the same note performs a double office.

CANON.

In the Unison and Eighth.



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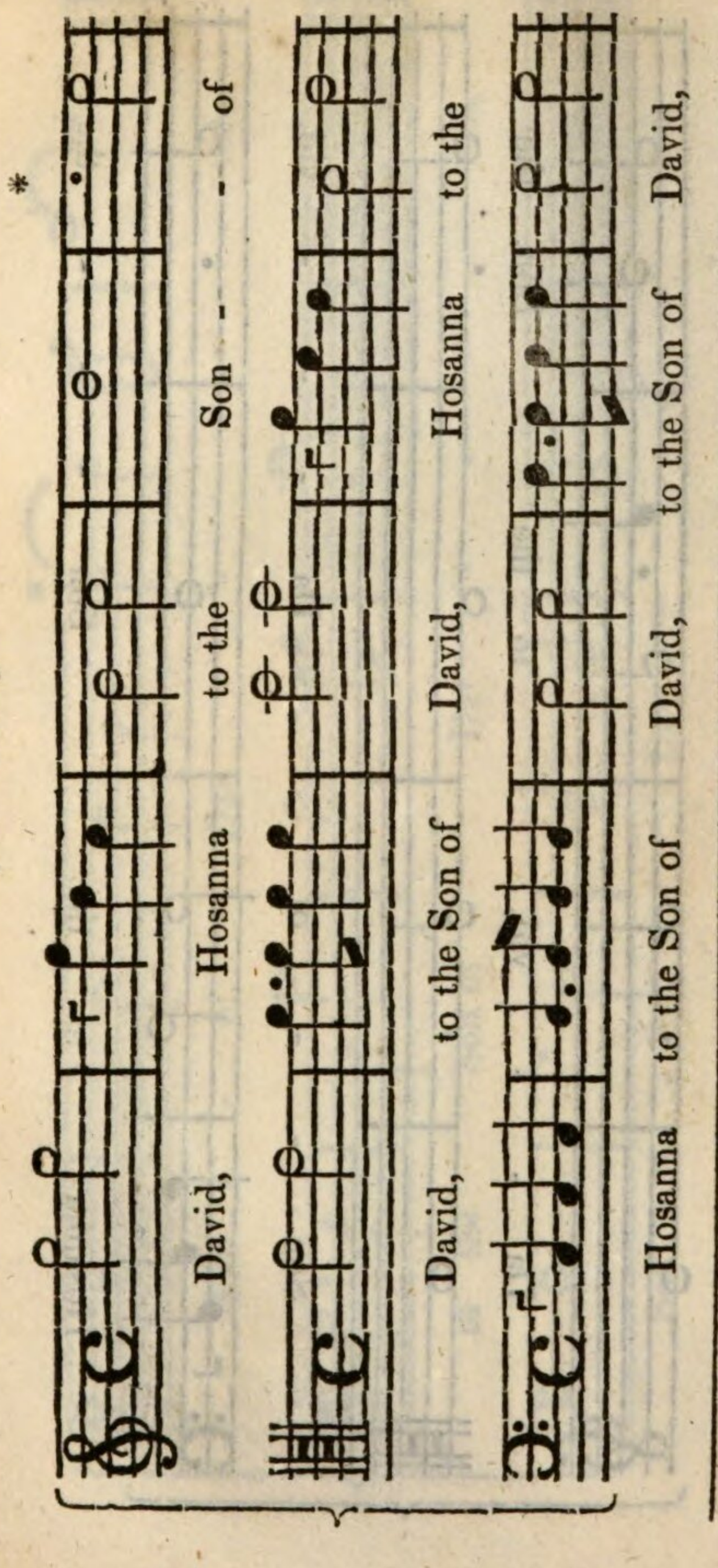

* It will not escape the notice of the discerning student, that this passage exhibits the rule,—That, of a dotted-note, the *note itself* may occupy a part of one bar, and the *dot* occupy a part of the following bar.

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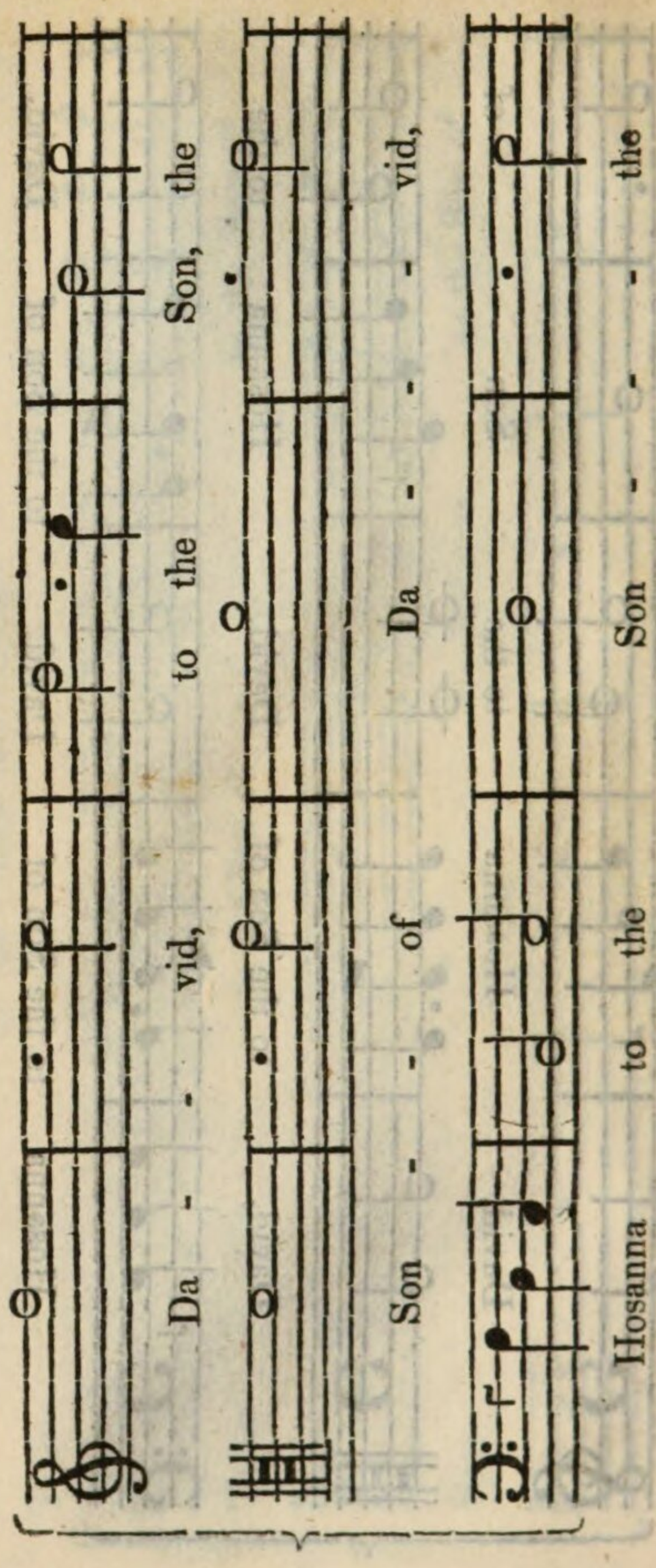

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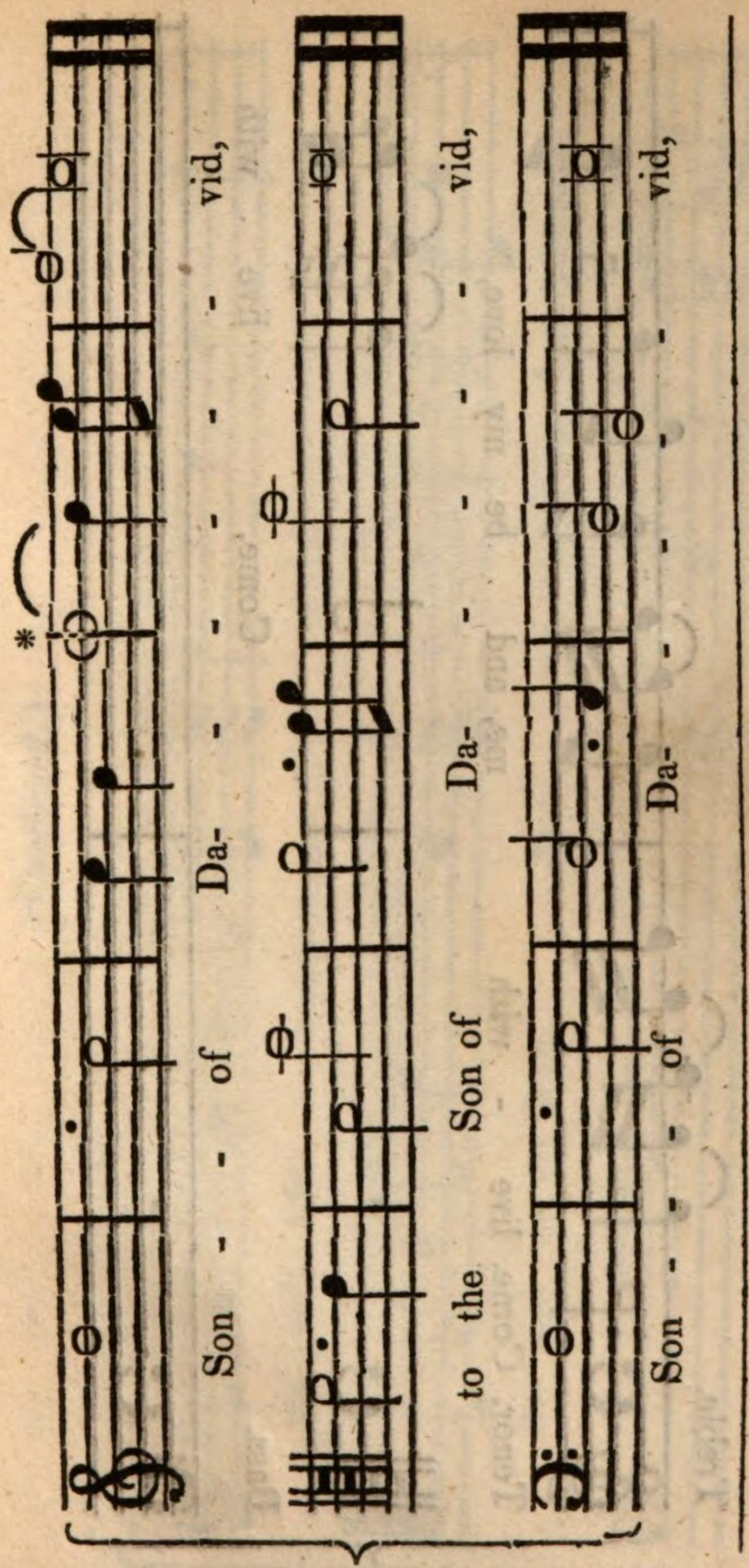
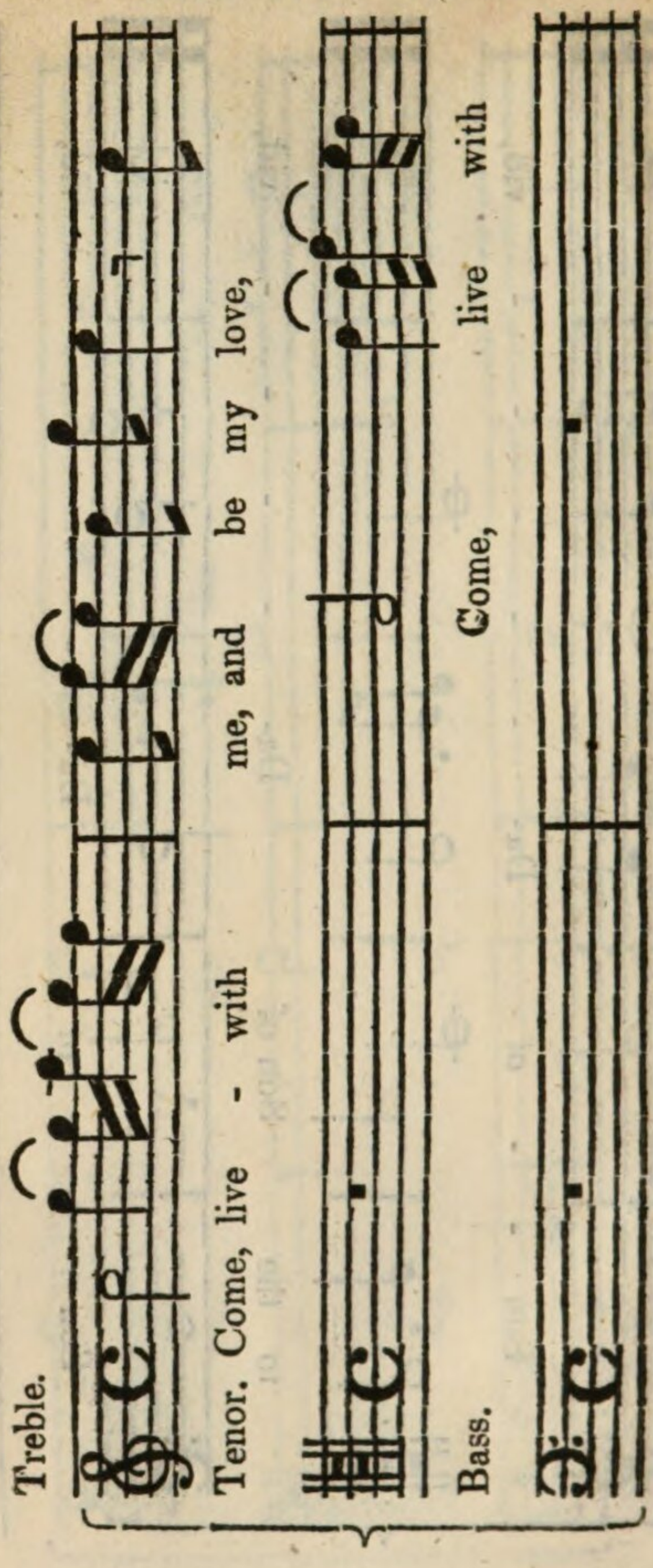


* By this example, it will be seen, that a note may have part of its duration in one bar, and part in another.

In the Fifth and Eighth.



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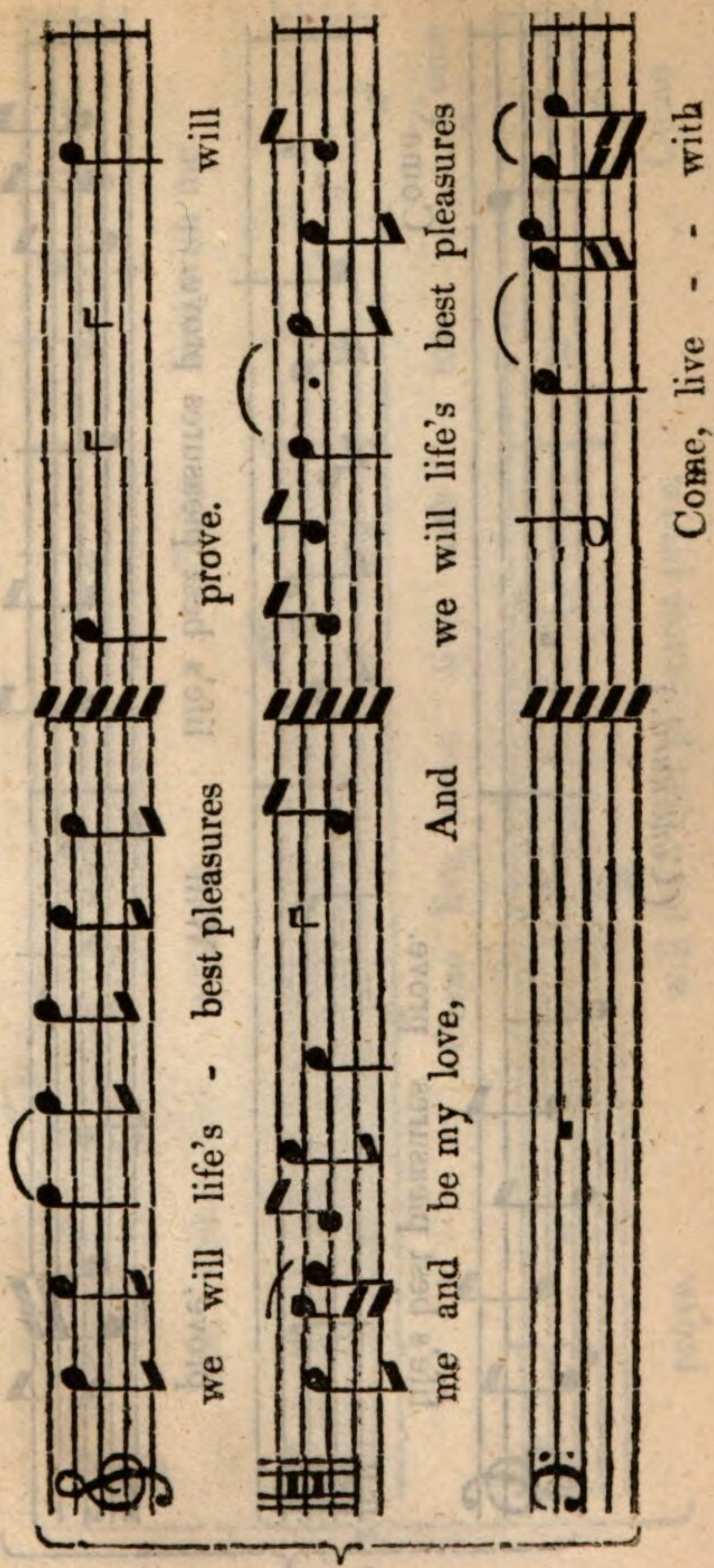
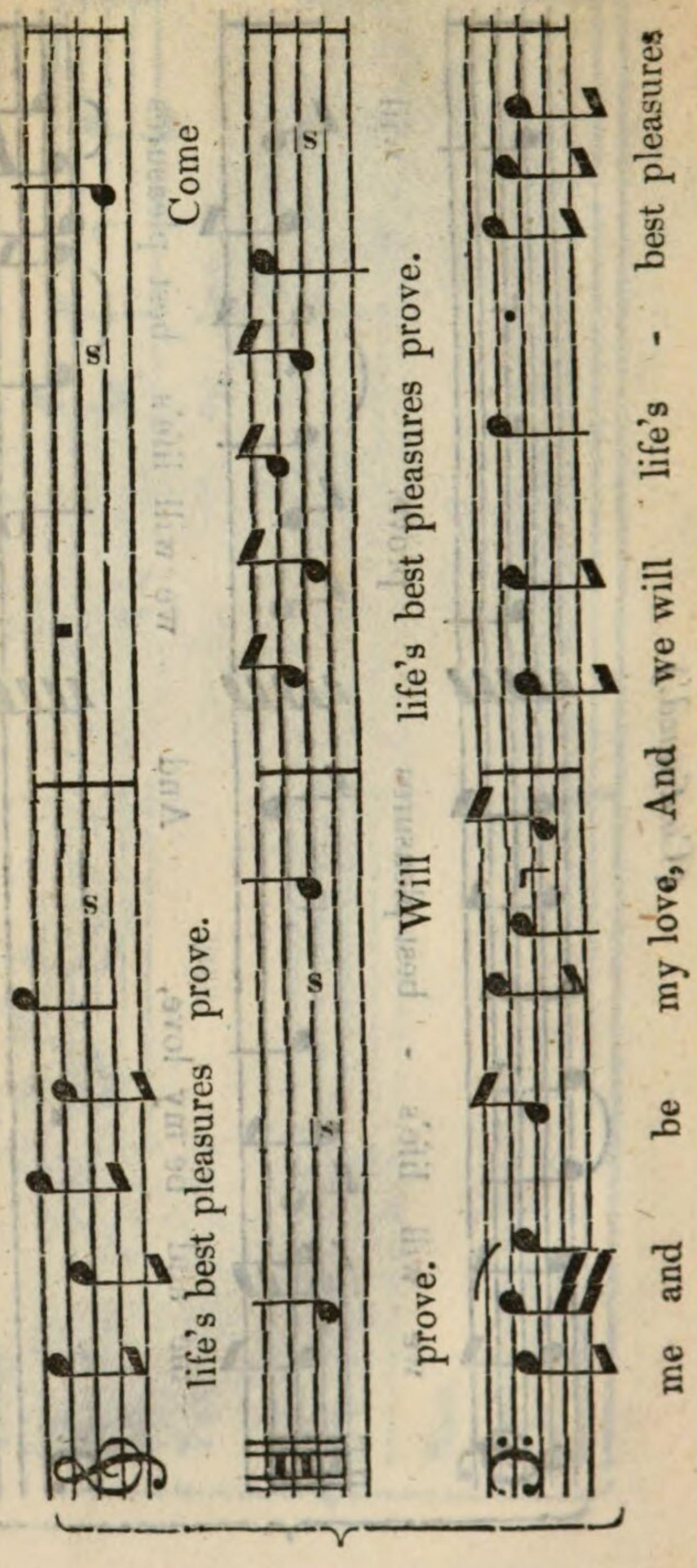
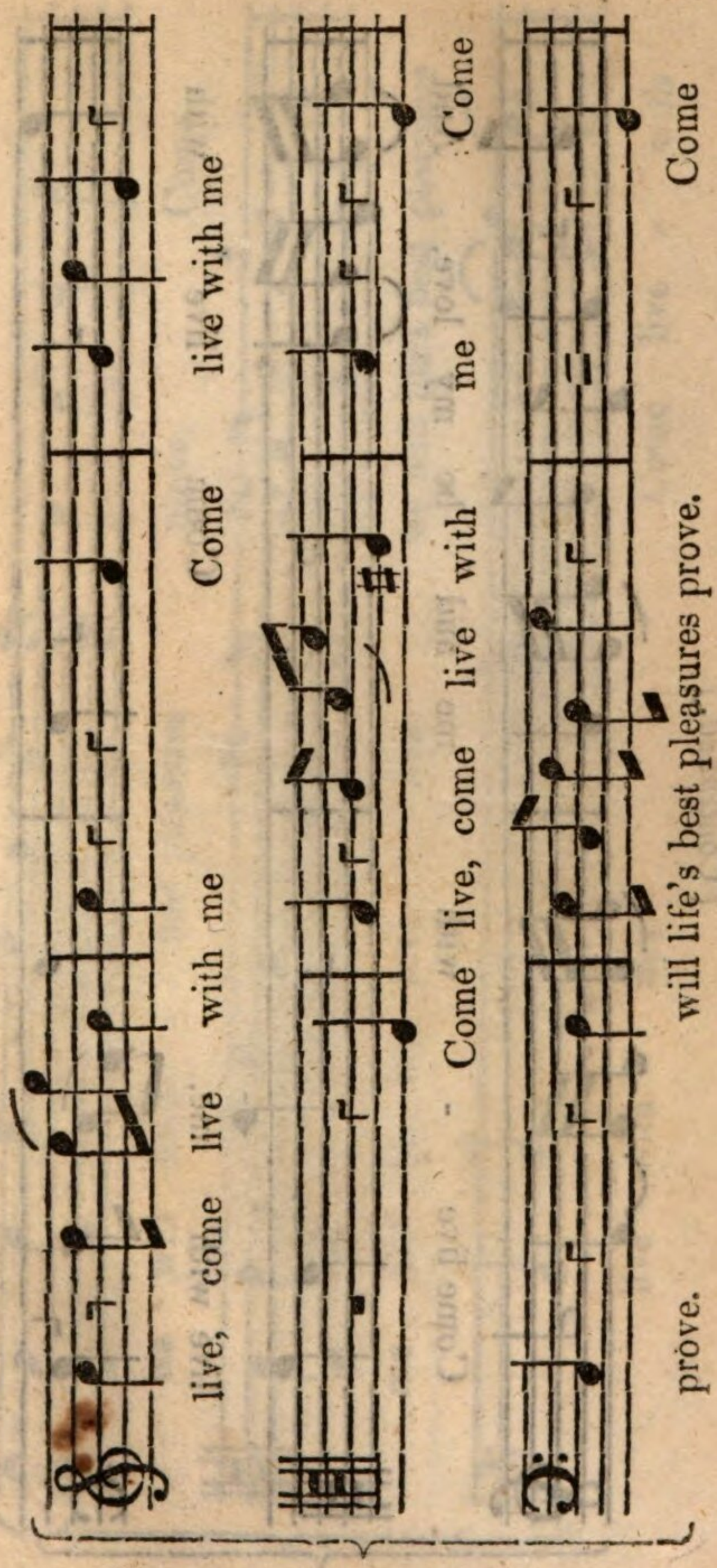

we will life's best pleasures
prove. will
we will life's best pleasures
And
me and be my love,
Come, live - - with

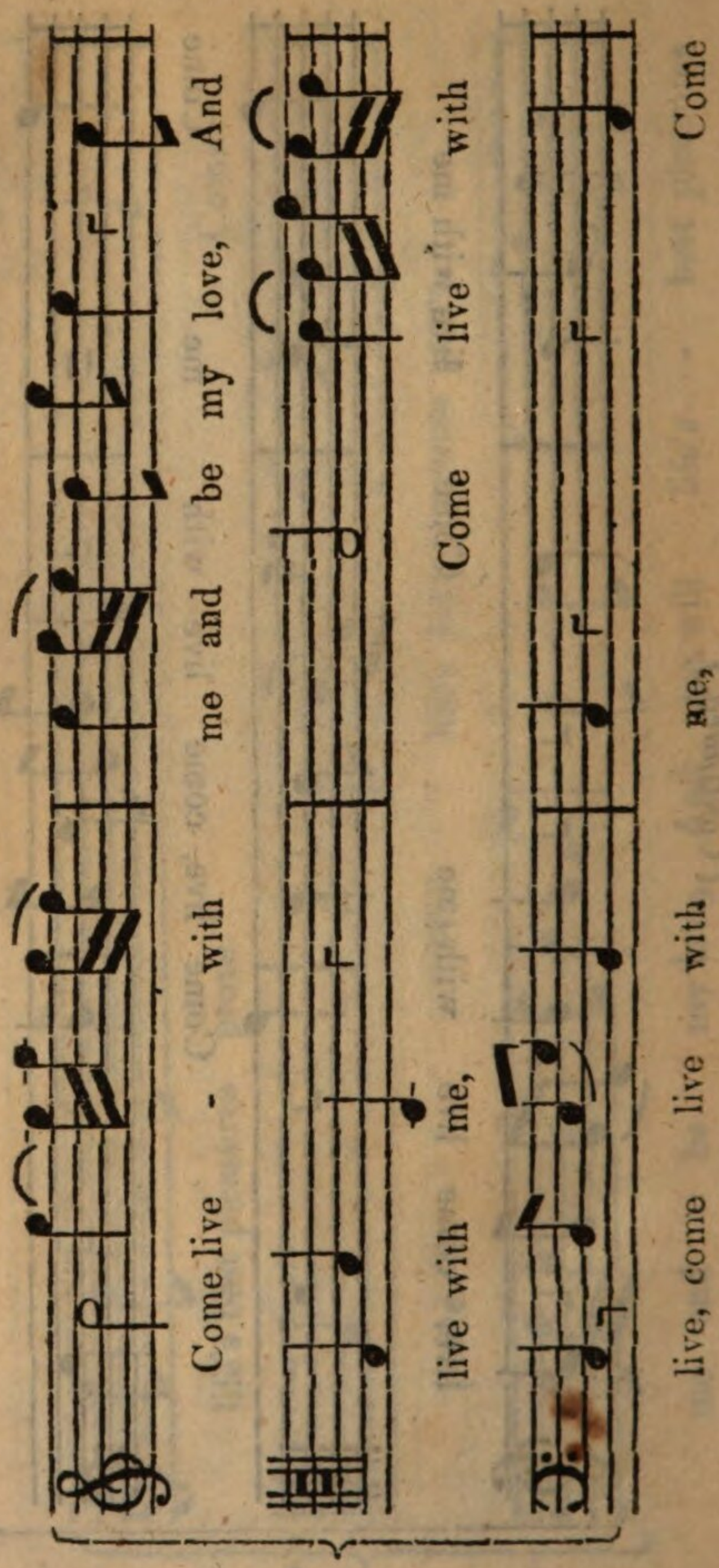
(Continued.)


life's best pleasures prove.
Come prove.
Will life's best pleasures prove.
life's best pleasures prove.
me and be my love, And we will

(Continued.)


Come live with me live, come live with me live, come live with me live,

(*Continued.*)


Come live - with me, and be my love, And live with me, live with me, live, come live with me, live, come live with me, live with me, live with me,

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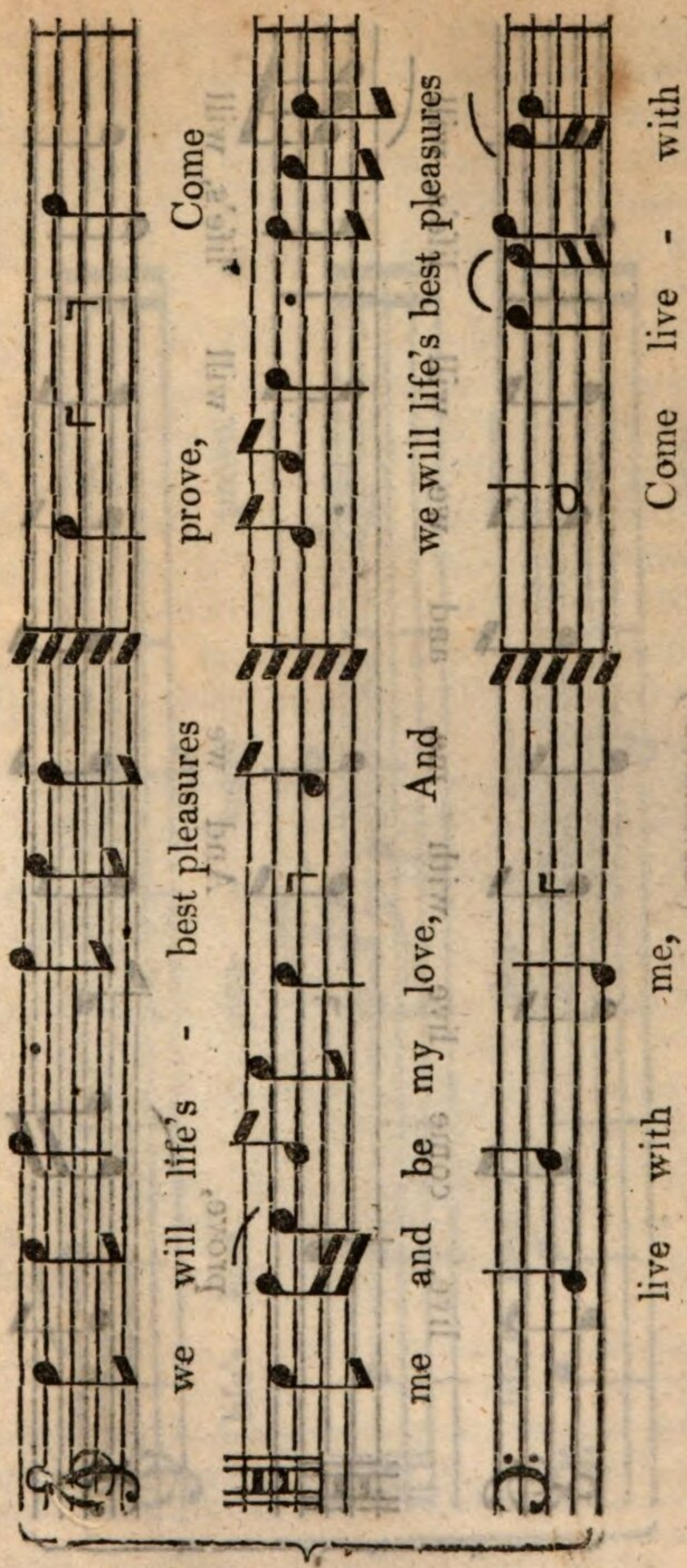
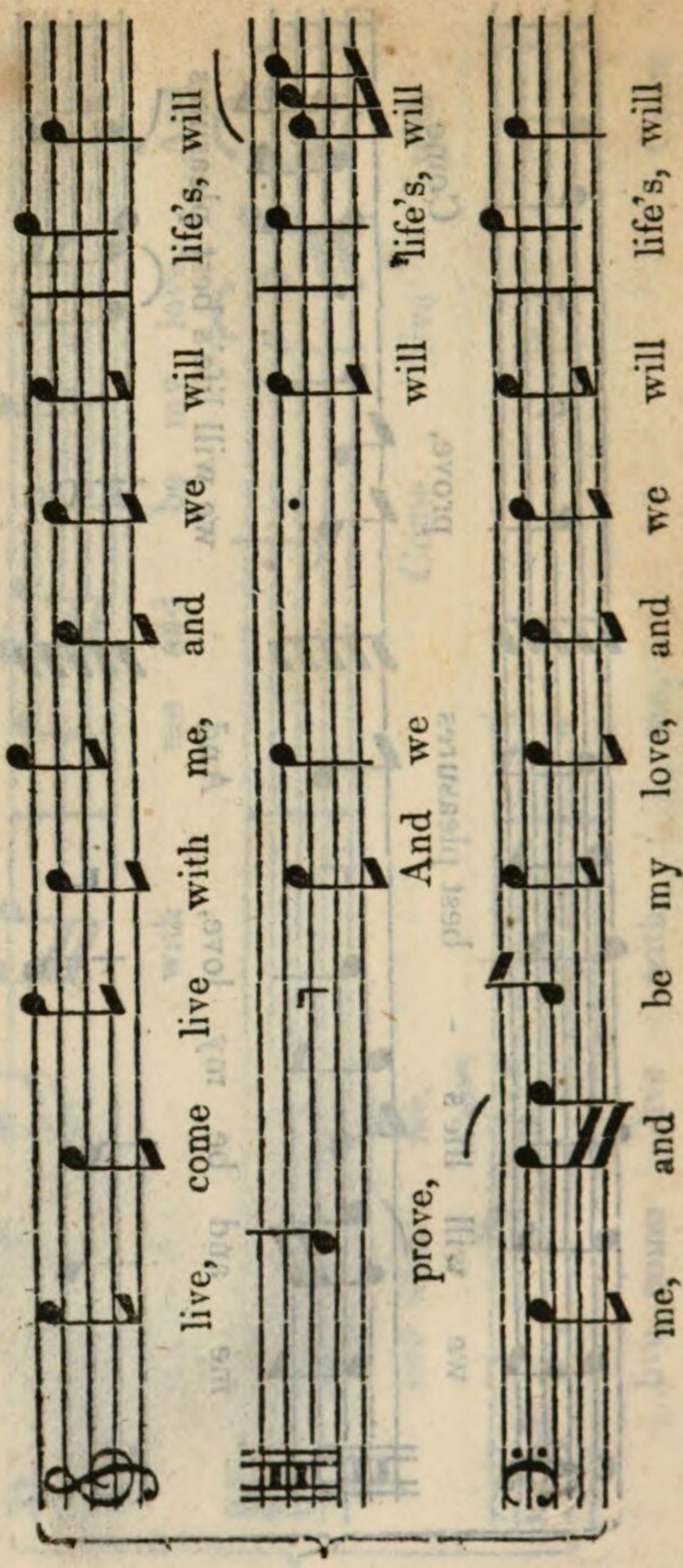
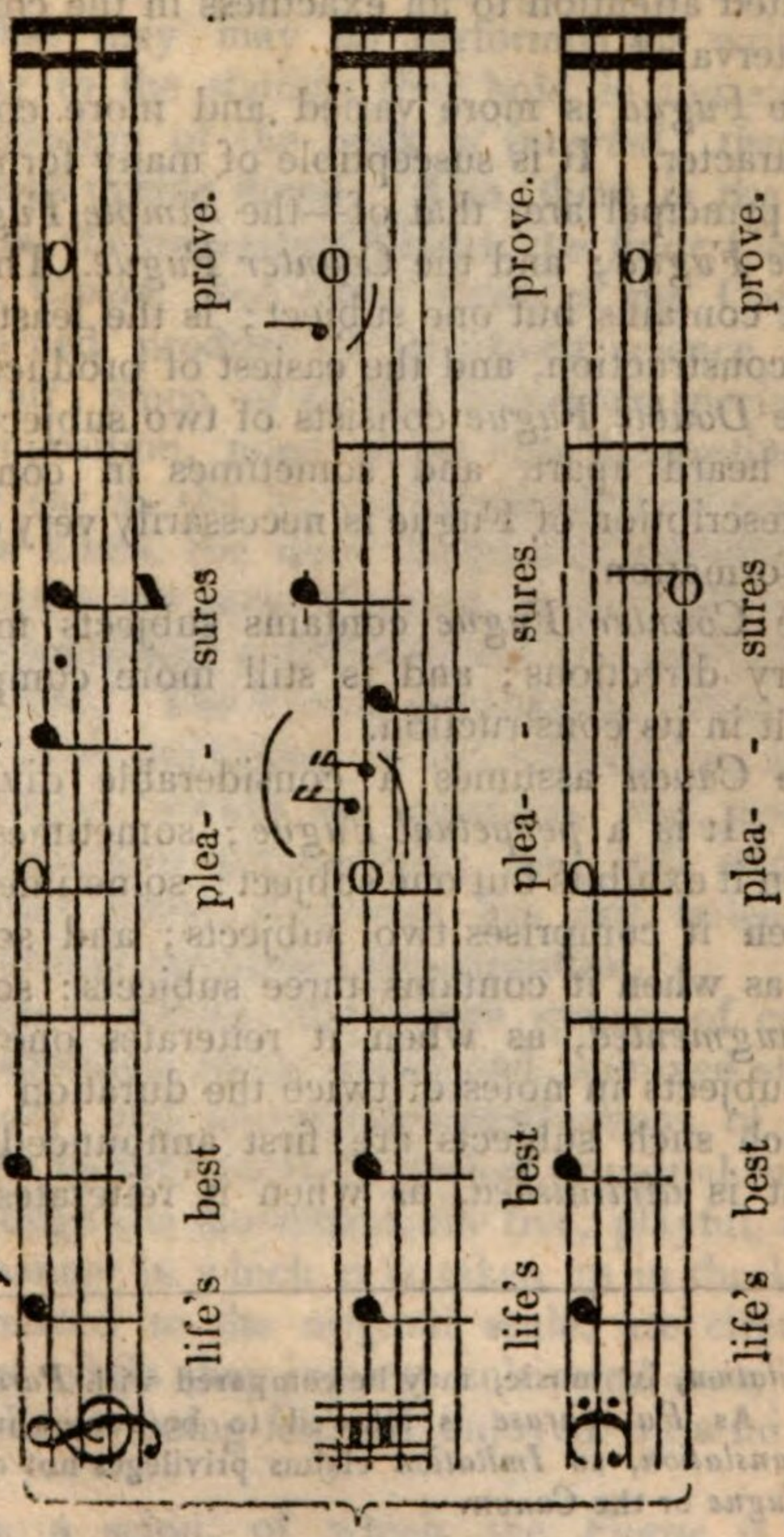

we will life's best pleasures
Come prove, - best pleasures
me and be my love, And
live with me, live with
we will life's best pleasures
Come live - with

(*Continued.*)


live, with me, and we will live, come and we will live, with me, and we will live, come and we will
And we will prove, and we will prove, and we will
be my love, and me, and

(*Continued.*)


life's best plea- sures prove.
life's best plea- sures prove.
life's best plea- sures prove.

By these examples it will be seen, that *imitation* is a partial resemblance of melody between the several passages of the different harmonical *parts* of a composition; a likeness, in which the figure formed by any series of notes is copied, but without any obligated attention to an exactness in the corresponding intervals*.

The *Fugue* is more varied and more complex in its character. It is susceptible of many forms. The three principal are, that of—the *Simple Fugue;* the *Double Fugue;* and the *Counter Fugue.* The *Simple Fugue* contains but one subject; is the least artificial in its construction, and the easiest of production.

The *Double Fugue* consists of two subjects, sometimes heard apart, and sometimes in conjunction. This description of Fugue is necessarily very elaborate in its formation.

The *Counter Fugue* contains subjects moving in contrary directions; and is still more complex and difficult in its construction.

The *Canon* assumes a considerable diversity of forms. It is a *perpetual Fugue;* sometimes *simple*, as when it exhibits but one subject; sometimes *double*, as when it comprises two subjects; and sometimes *triple*, as when it contains three subjects: sometimes it is *augmented*, as when it reiterates one or more of its subjects in notes of twice the duration of those in which such subjects are first announced; sometimes it is *diminished*, as when it reiterates one or

---

* *Imitation*, in music, may be compared with *Paraphrase* in Poetry. As *Paraphrase* is allowed to be somewhat remote from *Translation*, so *Imitation* claims privileges not admissible in the *Fugue* or the *Canon*.

more of its subjects in notes of half the duration of those in which such subjects are first announced; sometimes it is *reversed*, as when the notes of one or more passages are reiterated backwards; sometimes it is *inverted*, as when the passages are so constructed, that they may be performed as written, or according to the stations they hold in the staves when the position of the book is *inverted*; that is, when it stands upside down. Also, there is the *resolved Canon*, the *unresolved Canon*, the *finite Canon*, the *infinite Canon*, and other forms of the Canon, the hard-earned produce of mis-spent science and wasted labour; since, of all the numerous species of musical composition, none are so little interesting to the general ear as the high-wrought *Canon*; and of its elaborate kinds, the most abstruse is the least effective, because the most directed to that vain purpose of accomplishing a difficulty for the *sake* of its accomplishment. The *Canon*, nevertheless, when not too diverse and multiplied in its subjects, is, as a *perpetual Fugue*, always an ingenious, and, sometimes, an attractive composition; and will seldom fail to please, where simplicity has not failed to dictate the design and direct the execution.

The *Fugue* is among the noblest species of composition; especially in its single and unmixed state. The initiatory and successive introductions of the theme by the various *parts*, its perfect or partial interspersion through the movement, the free, playful, and desultory manner in which it is taken up in the keys variously related to the original scale, are circumstances, that while they interest cultivated ears, are not incapable of being felt and enjoyed by a mixed auditory.

Imitation, a scion, of which the *Fugue* is the

parent-tree, is always agreeable, inasmuch, as while it reiterates a past impression, it permits the ear, without confusion, to receive a new one; causes, at the same moment, a double appeal to the sense; and simultaneously engaging the attention upon two distinct, though analogous objects, seems to give and exercise, an augmented faculty. So simple and intelligible in its nature, and so unrestricted and facile in its application, is this sportive offspring of a graver stock, that there is no species, or order, of compositions into which it is not admissible, and in which it does not form an ornament*.

Imitation also includes another important province of music; the sonorous resemblance of the various sounds of nature: as the warbling of birds, the noise of thunder, the roaring of the sea, and the howling of the winds. This kind of *imitation* is properly confined to instrumental pieces, or to the accompaniments of vocal composition; in the latter of which, it both enforces the sentiment of the poet, and gives livelier colours to his picture.

Accompaniment.

Accompaniment is one of the most arduous branches of composition. A thorough knowledge of the compass, characters, and powers of the multifarious instruments of a modern band is but initiatory to the competency

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* Some compositions are so far constructed upon the principle of *Imitation*, that they have been very generally mistaken for *Fugues*. Among these, is, the third movement of the Overture to Handel's Oratorio of Esther.

of forming the effective score of a solo, whether vocal or instrumental.

Such solo has, or has not, a determinate character. If it have not, the accompaniments cannot *impart* what it is their province and business to *borrow*. If they take the lead, they are not *accompaniments*, but *principals*; and they cannot both follow and transcend their archetype. If the solo really possess a character of its own, that character must be scrupulously regarded in the formation of the score. The accompaniments, without covering the principal parts, must every where fall in with and humour it; catch and give back its spirit and meaning, render more soft every tender expression, give new vigour to the bolder passages, and revivify what is already animated. Yet all this must be done with a delicacy scarcely required in any other province of composition: a delicacy that incessantly respects the supremacy of the solo *part*; moves at its side, adds to its dignity, and scatters flowers on its tract, but never obtrudes upon, or *engrosses* the attention*.

Since the same melody may have various bases, it follows that the same melody may be accompanied with different harmonies: and since the various instruments *are* various, partly on account of their different tones and powers, it also follows, that with the same harmonies, very different effects may be produced. It is, therefore, important, not only to be qualified to support a principal *part* with the

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* It was a remark of *Madame Mara*, that in her performance of *Haydn's* music, she was not *accompanied* by the instruments, but had to *accompany them*; that the band did not *play to her voice*, but her voice *performed to the band*.

harmonies most congenial with its general cast, or character, but to know what instruments will best express those harmonies, and most intimately concord with the general cast, or character, of the same principal part. This is not all. Many particular passages will occur in the solo which must be attended to and subserved by the accompaniments. In some instances, a strong note of the voice, or solo instrument, may be enforced by a simultaneous percussion of the whole orchestra; sometimes it will be more effective, if the orchestral combination *succeed* the voice, or instrument; and sometimes the most powerful of all possible effects will be attained by the *total silence* of the band. In some cases (those in which the theme is extremely simple, and the sentiment of a general nature) the principal accompaniments need be little more than a duplicate of the solo part: in others (as where the sentiment is strong and determined), it will be indispensable, that it should take a separate and distinct course, though it preserve a concordant style and character. Again, not only is it necessary that the whole body of the harmony should be distributed among such or such instruments; but that each separate part should be of a construction adapted to the compass, tone, and powers of the particular instrument for which it is intended. Great discernment, and delicacy of feeling, are requisite for a judicious decision on this point; a point on which even *Handel* was not always felicitous; a point on which *Mozart* and *Haydn* were, for the most part, eminently successful; especially in respect of wind-instruments; their skill in the management of which, vied with the brilliancy and originality of their conceptions.

One of the most general faults in the province of *Accompaniment* is, that of giving too crowded a score; that of forgetting the claims of the *solo* part to the mind's principal attention; that of doing ill, by doing too much. A fault common to all young musicians; and, in vocal composition, to veteran instrumental composers. The first are apt to think that they cannot have done enough, unless they have done a great deal; and the latter, allured by an acquired facility in a particular department of the science, are content to repress the interest of their subject, for the display of superfluous ingenuity. So rare are a pure simplicity and a just judgment! So liable is feeling to be superseded by science! So possible is it to have a greater command over the combination and evolution of sound, than over the soul, whose passions ought to be the first objects of that combination and evolution*!

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* This is a Grammar of Music, not a Performer's Directory, or it would not have been reserved for a marginal note, to observe, that what has been here said on the subject of *writing* accompaniments, equally applies to their *execution*. Accompanists should second the design of the composer by having no other object than that of heightening the effect of the principal part. To draw to themselves the particular attention of their audience, is to detract from that very interest which it is their office and duty to augment. To sustain, and adorn, to dignify and commend, not to cover and confound, that which is accompanied, is to fulfil the obligations of the attendant instruments, and to display a judicious preference of the merit of utility over the vanity of being conspicuous.

Composition.

The student, acquainted with the constitution of the *Diatonic Scale*, major and minor, the various *Keys* and their relative connexions, the *Common Chord* and its derivatives, the *Discords* and their preparations and resolutions, the positions and inversions both of *Concords* and *Discords*, the harmonization of the *Octave*, ascending and descending, the principles of *Modulation*, the laws of *Imitation*, of the *Fugue*, and of the *Canon*, and also with what constitutes the predominant excellence, in *Accompaniment;* the student, I say, conversant with these topics, is prepared to enter upon the subject of *Composition;* the discussion of which will involve the *minutiæ* of science, and develope arcana known only to those who, not content with studying the best works of the greatest masters, have refined their taste and invigorated their invention by much exercise in the same arduous tract of exertion; in the production of original composition.

Vocal Composition.

Vocal Composition, as the ornament and illustration of defined sentiment, as at once sensitive and rational, flattering to the ear and intelligible to the mind, has ever claimed the ascendant over music merely instrumental. But as its province is higher, so is its production more arduous, than that which appeals to,

and awakens, only the general feelings of our nature. Not confined to the alternate excitement of animation and languor, joy and tenderness, it pervades the deeper recesses of the bosom; faithful to the poetry, directs itself to the sensations proper to the incident described; and to the precision of language, joins the index of its painting; adorns and elucidates; distinguishes and enforces. To arrive at this higher sphere of the musical art, the noblest genius, the quickest feeling, the purest taste, and the most cultivated judgment, are but sufficient. Some of these qualifications of a fine vocal composer, cannot be communicated *: others of them are subject to the following

Rules.

1. The primary objects of attention should be the subject and sentiment of the verses to be treated. These not considered, the composer will be setting *words* to music, but not poetry; for to *him* the poetry will be *words*, and no more. As in the following:

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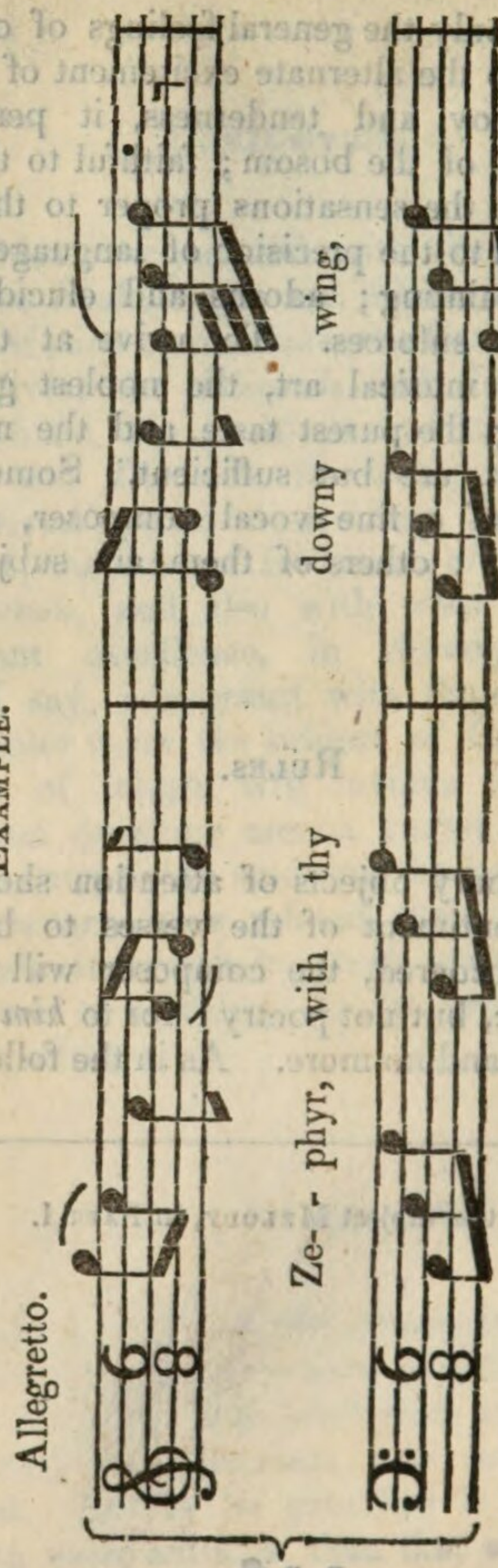
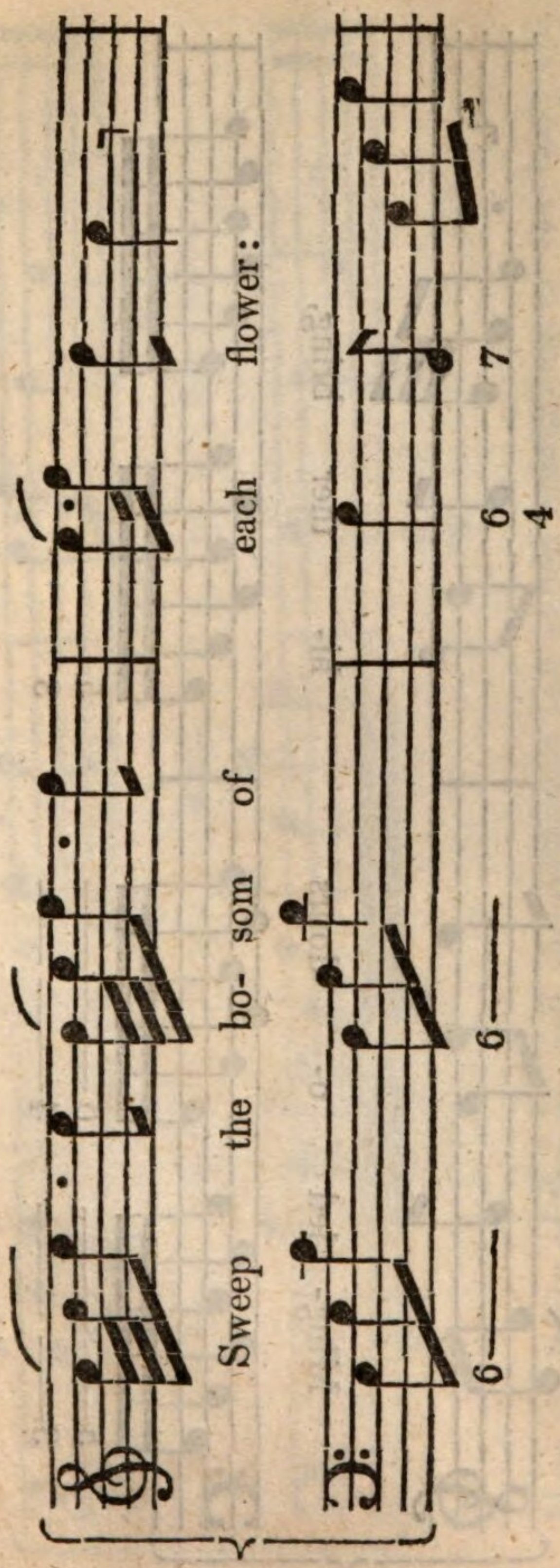
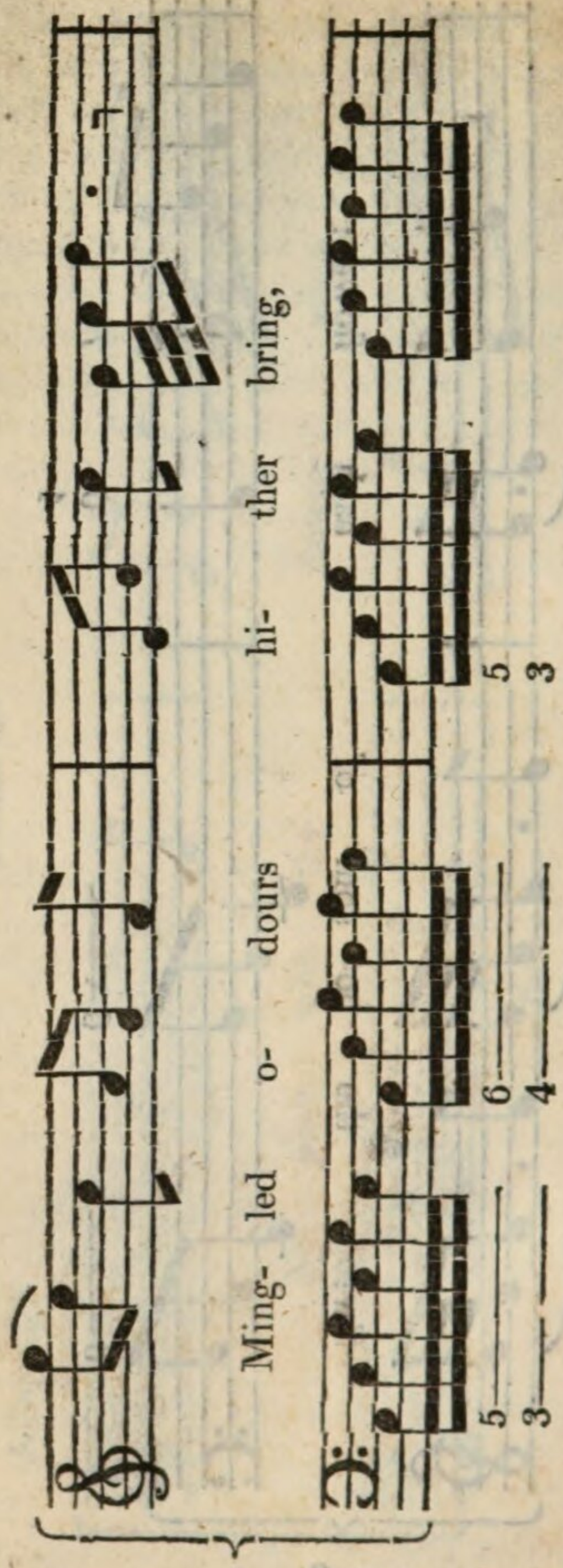
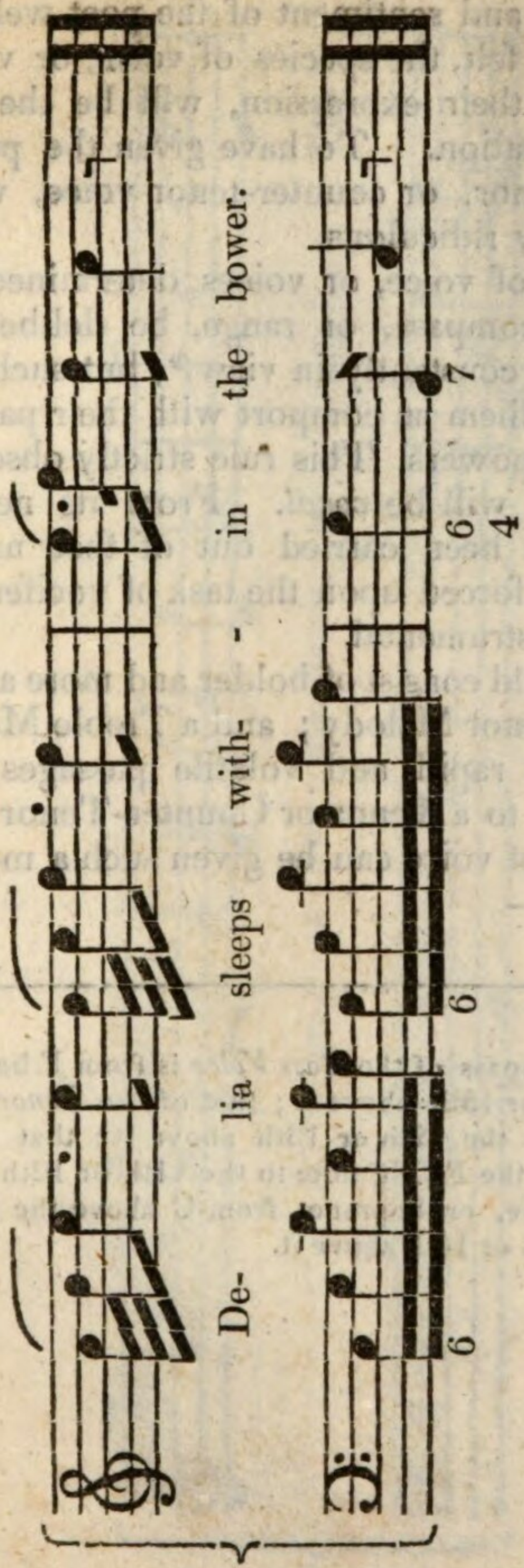
* See the subject Melody, in Part I.

EXAMPLE.




Sweep the bo- som of each flower:
6 6 6 7 4


Ming- led
o- dours
hi- ther bring,
5
3
6
4
5
3



Here the levity of the air, and the continued and varied commotion of the bass, are equally adverse to the tender solicitude of a lover for the undisturbed repose of his mistress.

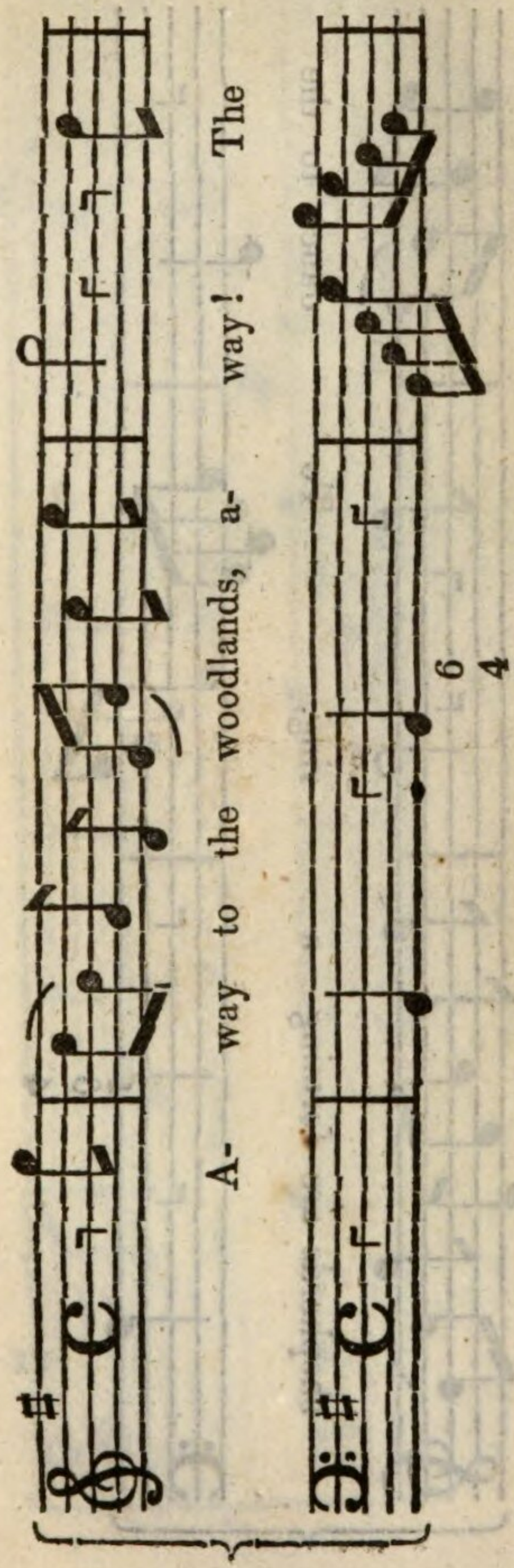
2. The subject and sentiment of the poet well understood and duly felt, the species of voice, or voices, most proper for their expression, will be the next object of consideration. To have given the part of *Polypheme* to a tenor, or counter-tenor voice, would have been perfectly ridiculous.

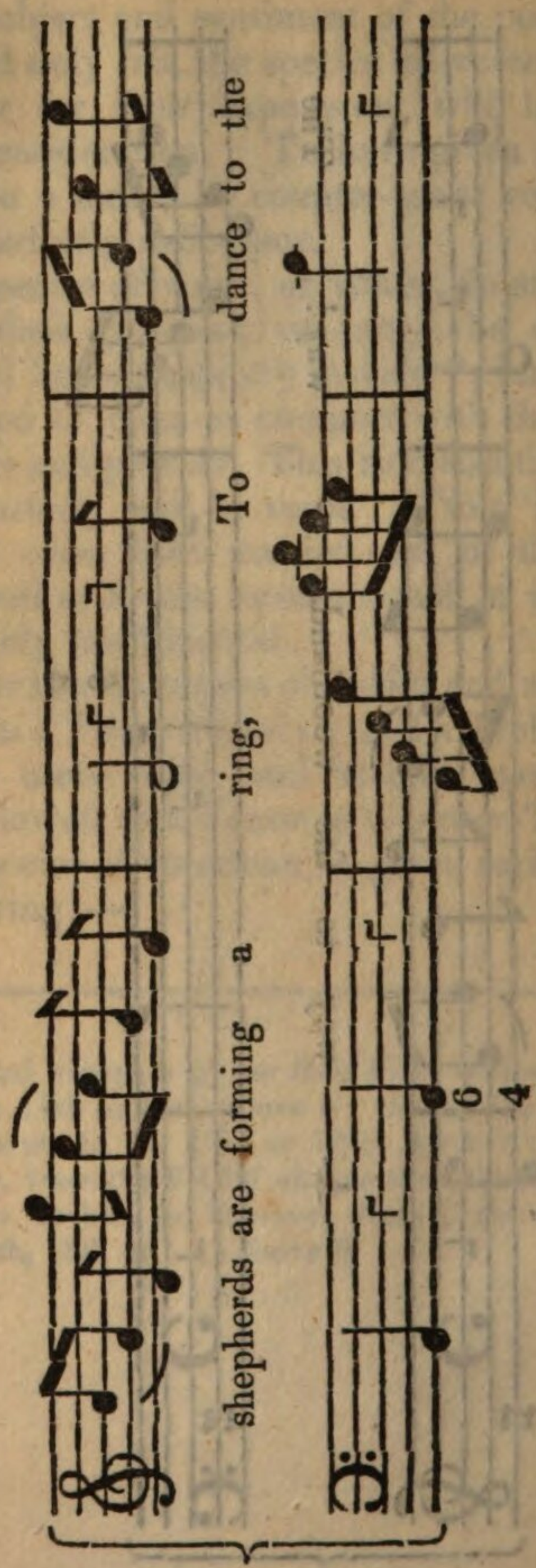
3. The species of voice, or voices, determined, not only must their compass, or range, be deliberately weighed, and kept constantly in view *, but such passages assigned to them as comport with their particular characters and powers. This rule strictly observed, the whole melody will be *vocal.* From its neglect, singers have often been carried out of their natural region, as well as forced upon the task of vociferating passages purely instrumental.

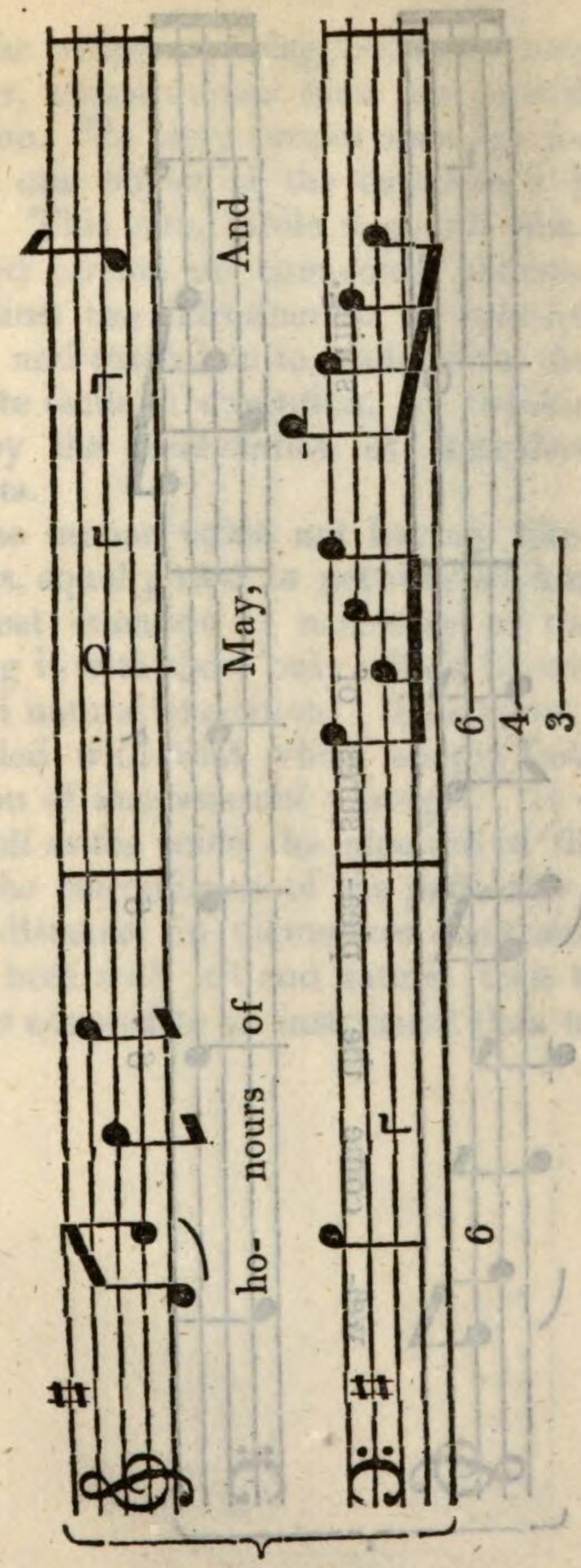
A Bass Air should consist of bolder and more abrupt distances than a Tenor Melody; and a Treble Melody may contain more rapid and volatile passages than would be allowed to a Tenor or Counter-Tenor part. But to no species of voice can be given such a melody as the following:—

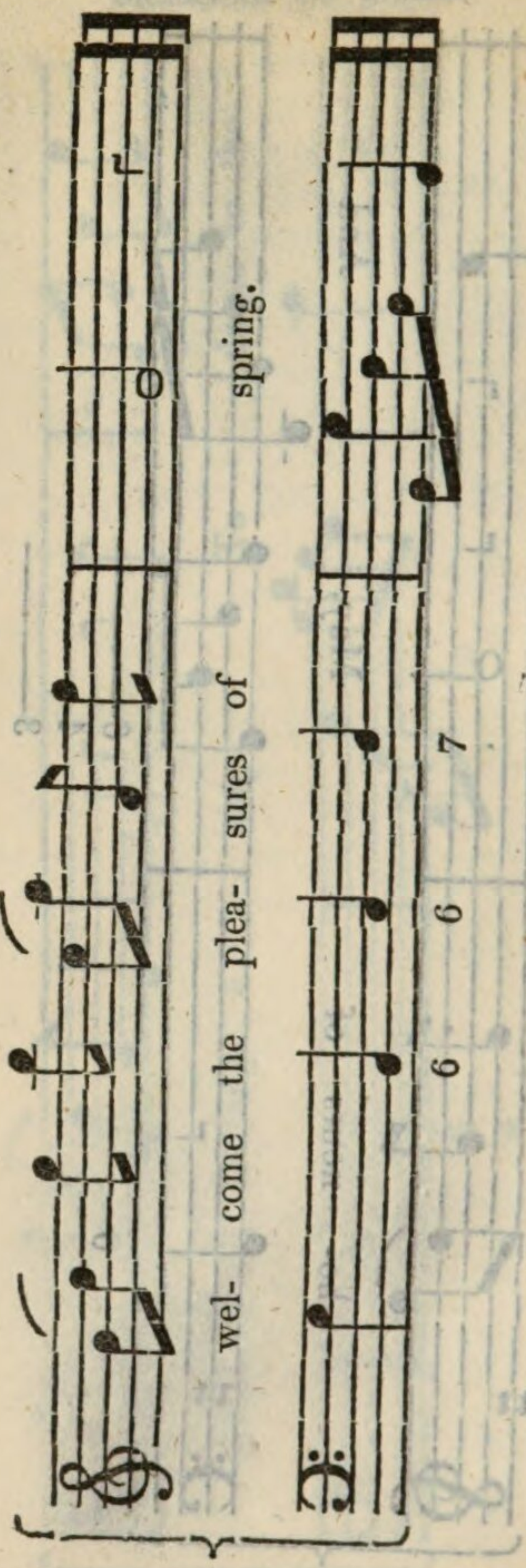
---

* The general compass of the *Bass Voice* is from F below G Gamut, to the 14th or 15th above it; that of the *Tenor*, from C above G Gamut, to the 12th or 13th above it; that of the Counter-Tenor, from the F Cliff note to the 11th or 12th above it; that of the Treble, or Soprano, from C above the F Cliff note, to the 12th, 13th or 14th above it.


A-
way to the woodlands, a-
way! The
6
4

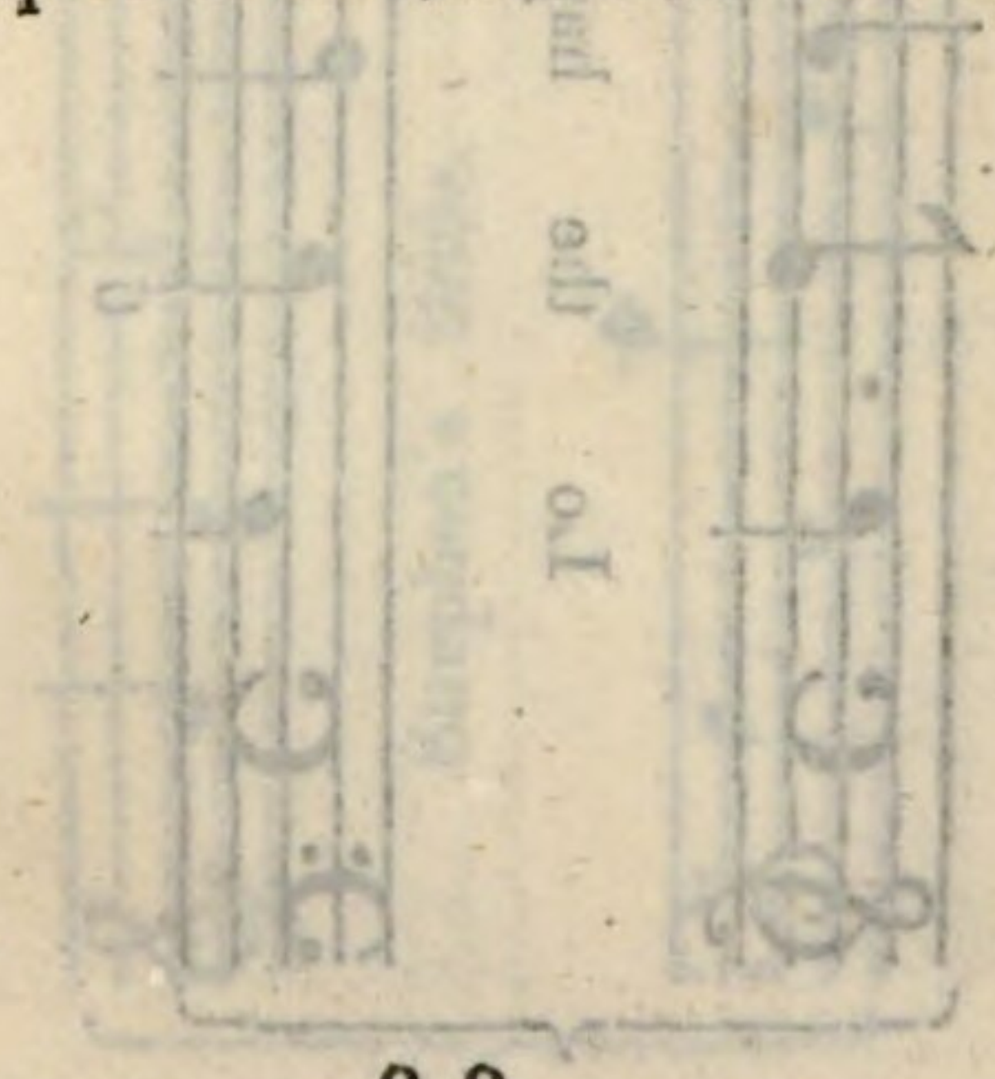

shepherds are forming a ring,
To dance to the

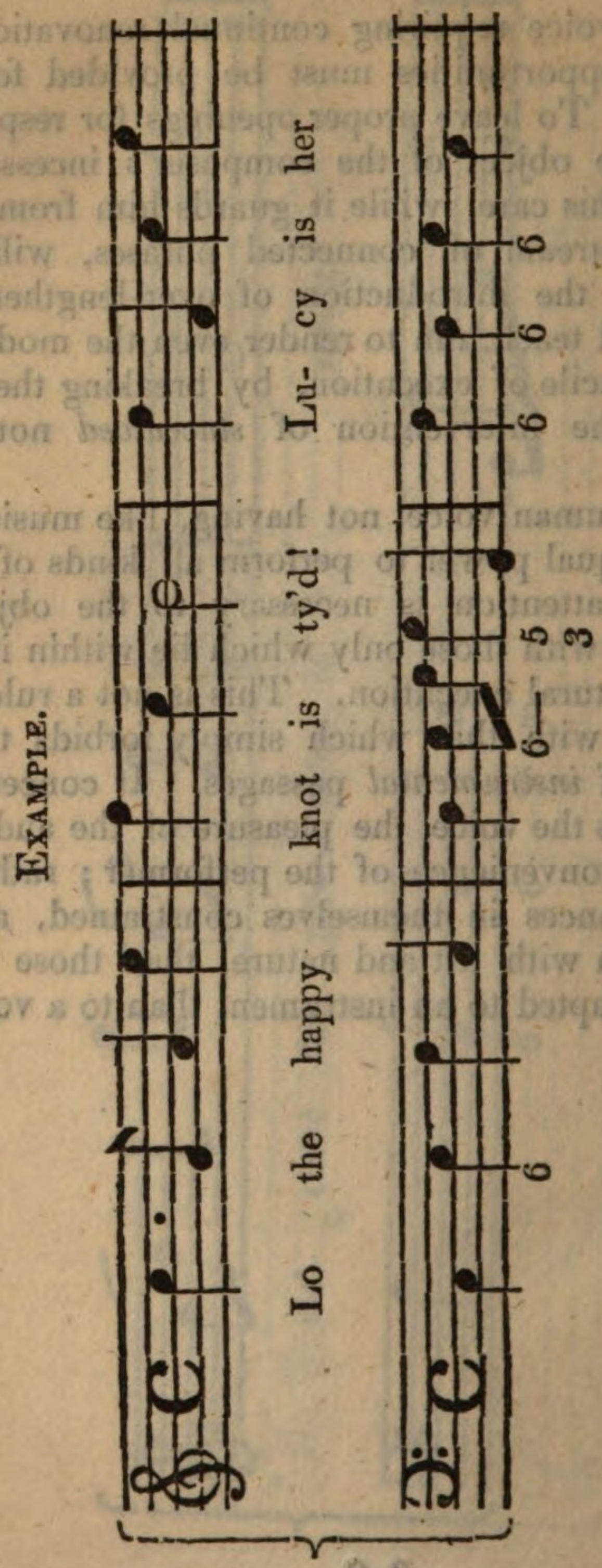

And
May,
of
ho- nours
6
6
4
3

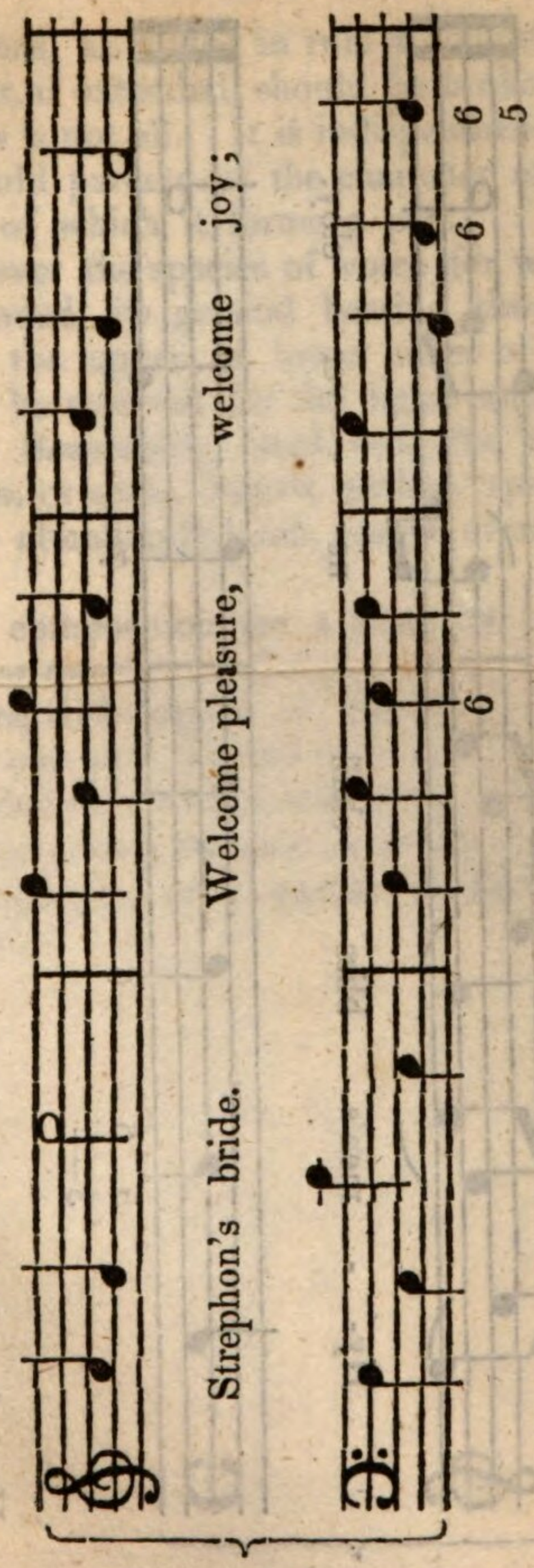

wel- come the plea- sures of spring.
6
6
7

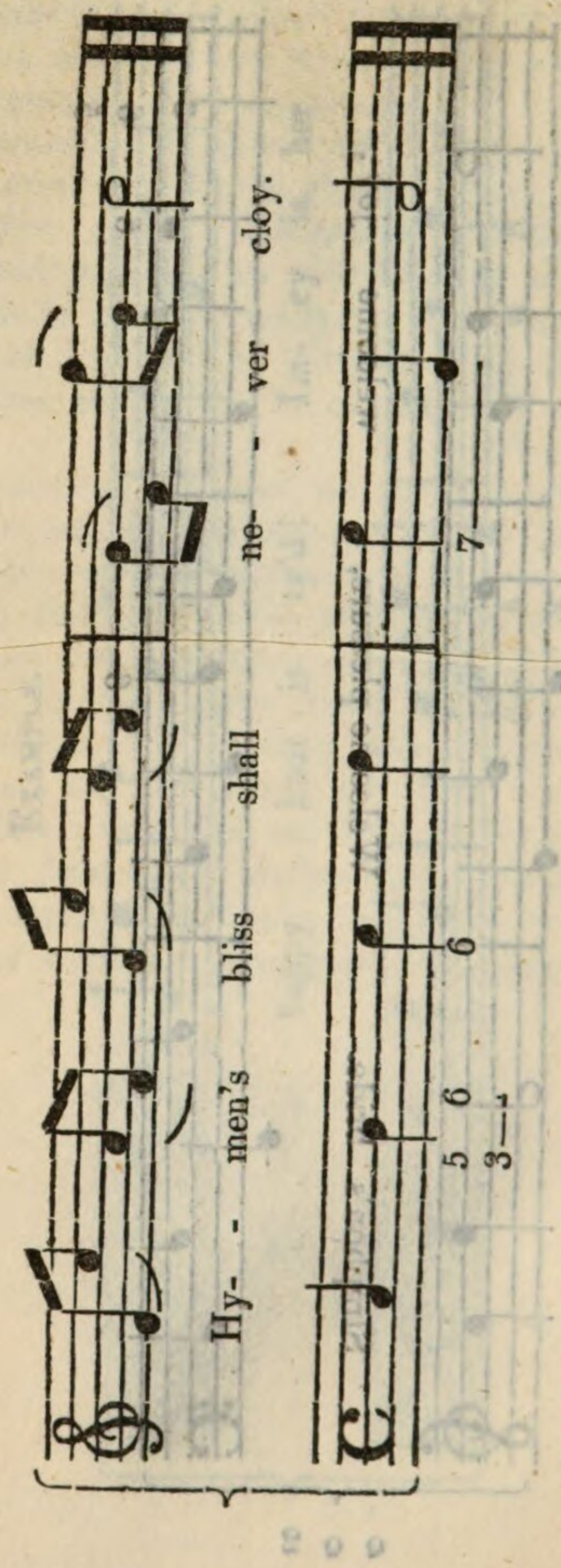
4. The voice requiring continual renovation from the lungs, opportunities must be provided for such renovation. To leave proper openings for respiration, must be one object of the composer's incessant attention. This care, while it guards him from a too-protracted stream of connected phrases, will warn him against the introduction of over-lengthened *divisions;* and teach him to render even the moderately long more facile of execution, by breaking them into parts, by the intervention of *staccatoed* notes, or short rests.

5. The human voice, not having, like musical instruments, equal power to perform all kinds of intervals, great attention is necessary to the object of furnishing it with those only which lie within its free, easy, and natural execution. This is not a rule to be confounded with that which simply forbids the introduction of *instrumental* passages. It concerns the ear as well as the voice, the pleasure of the auditor as well as the convenience of the performer; rather interdicts distances in themselves constrained, and at variance both with art and nature, than those which are better adapted to an instrument than to a voice.




EXAMPLE.
Lo the happy knot is ty'd! Lu- cy is her
6
6
6
6
6—5
3


Welcome pleasure, welcome joy;
Strephon's bride.
6
6
5
6
6



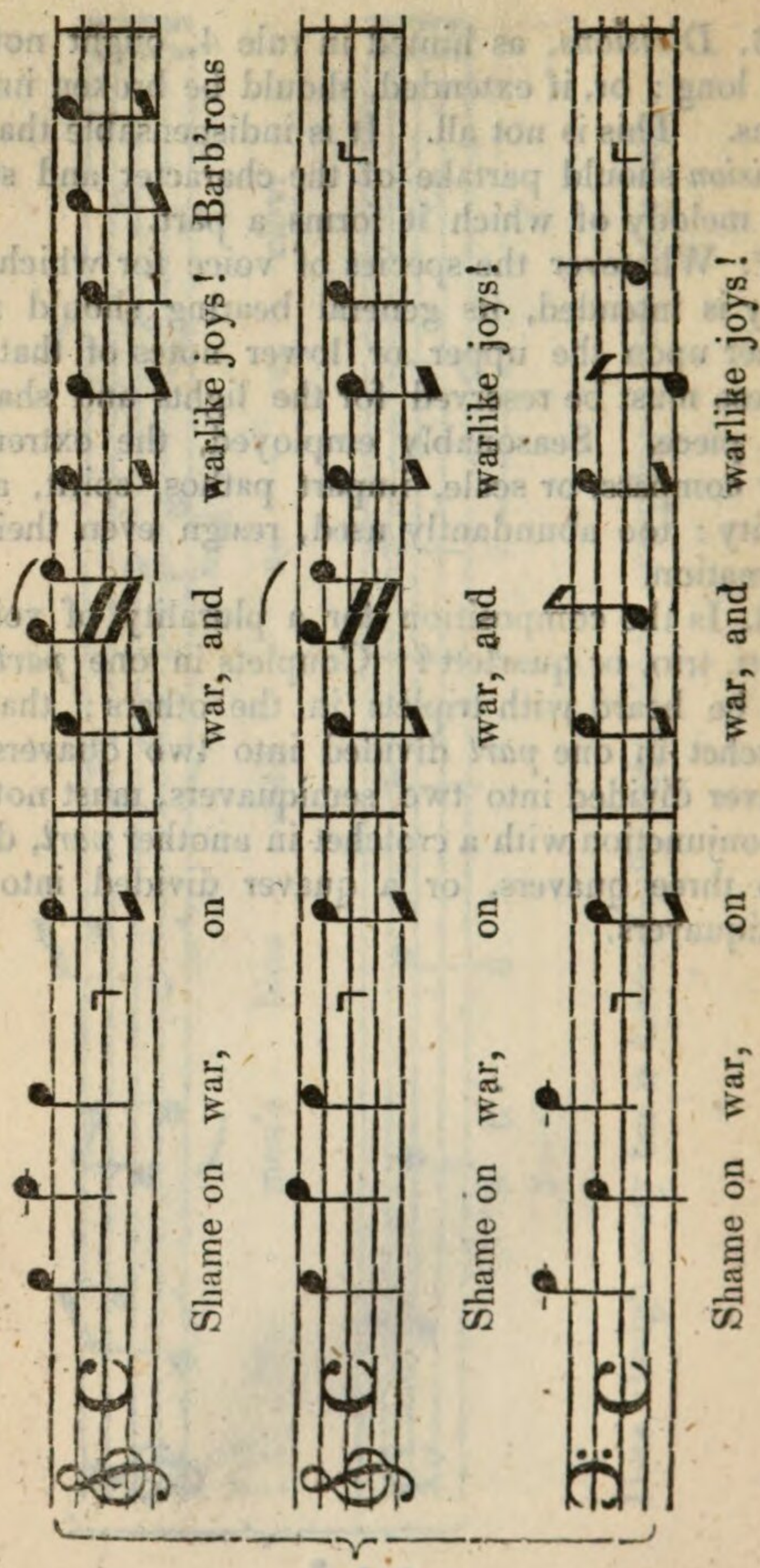
Here, though every bar is *harmonically* right, almost every bar is *melodially* bad.

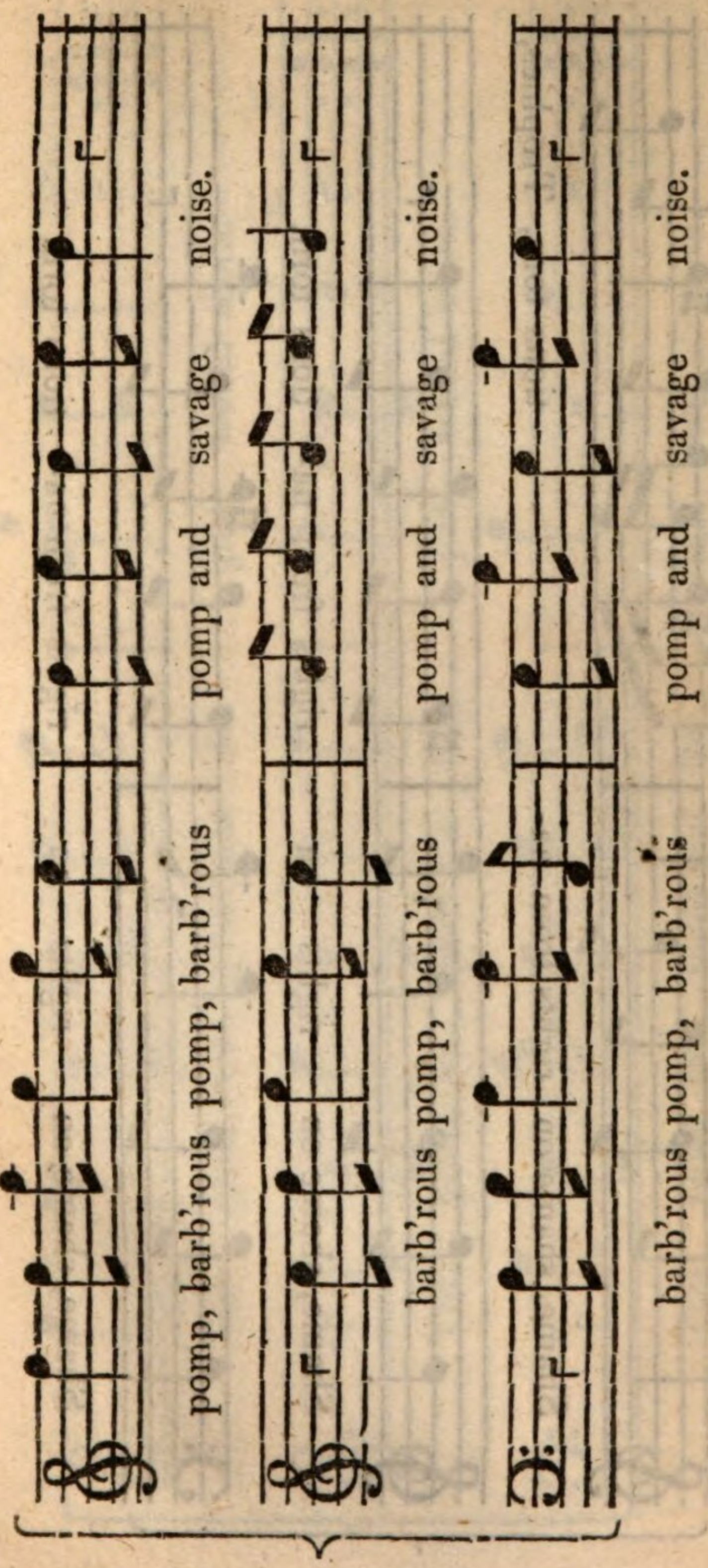
6. *Divisions*, as hinted in rule 4, ought not to be too long; or, if extended, should be broken into portions. This is not all. It is indispensable that every *division* should partake of the character and style of the melody of which it forms a part.

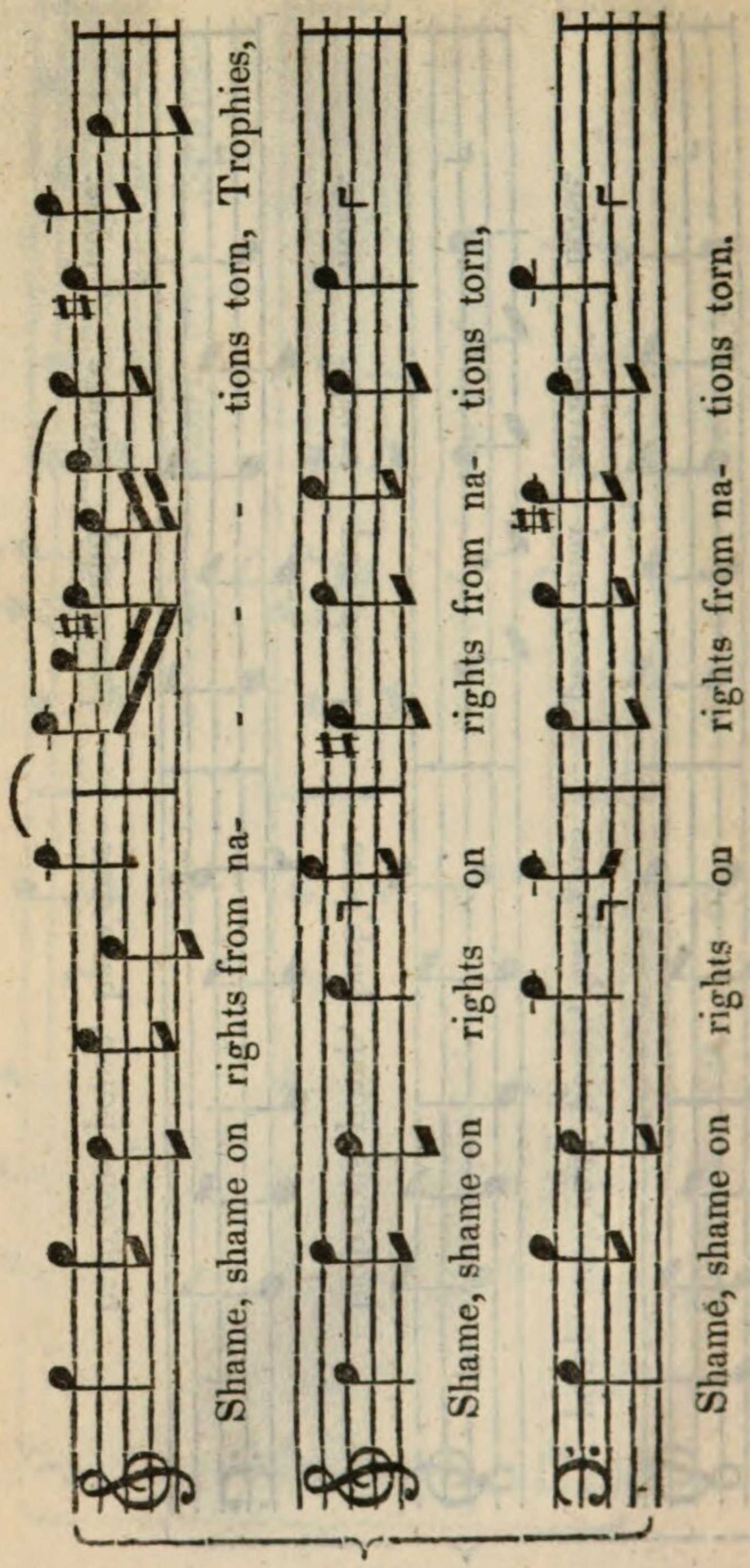
7. Whatever the species of voice for which a melody is intended, its general bearing should not be either upon the upper or lower notes of that voice. These must be reserved for the lights and shades of the piece. Seasonably employed, the extremes of any compass, or scale, impart pathos, spirit, and vivacity: too abundantly used, resign even their own animation.

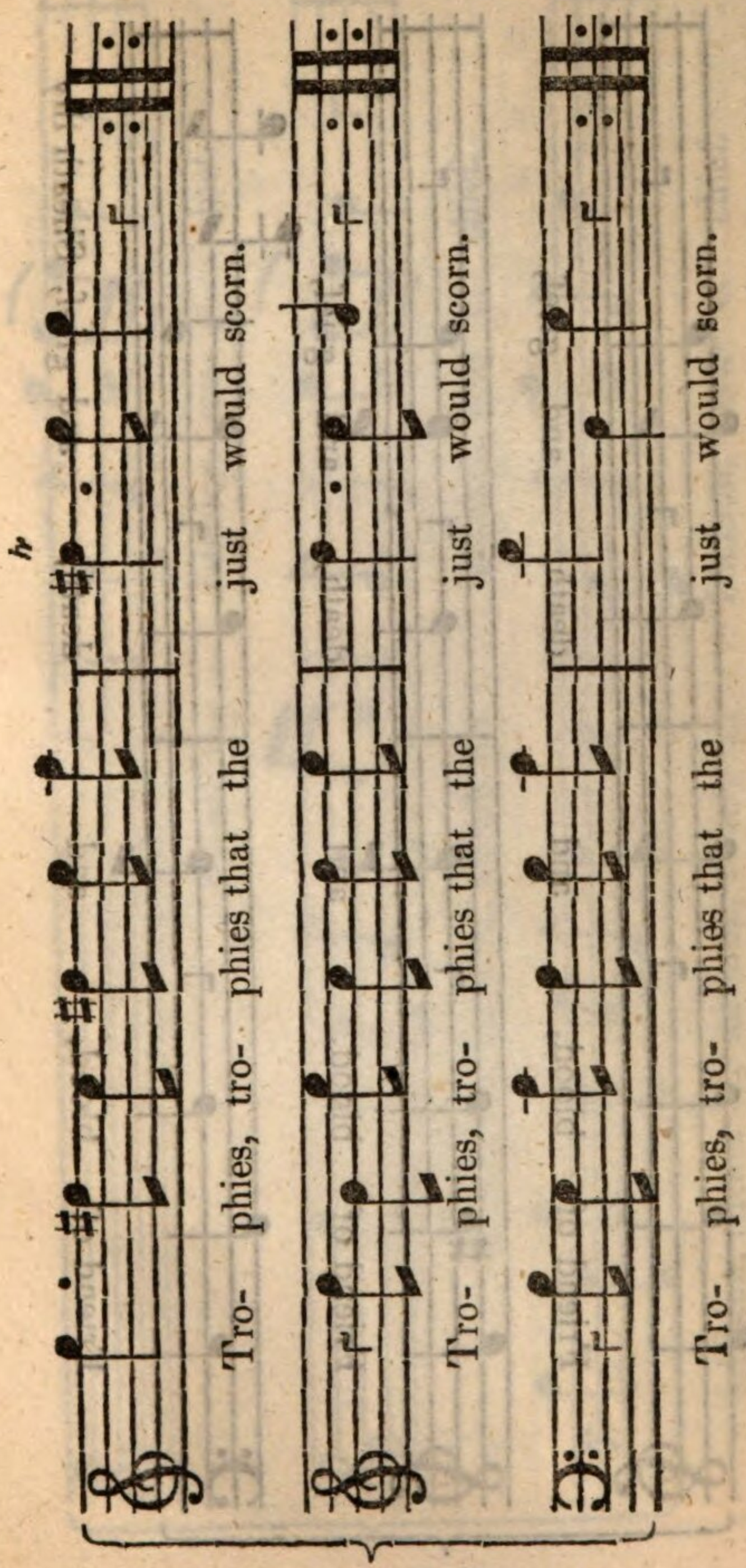
8. Is the composition for a plurality of voices, a duett, trio, or quartett? Couplets in one *part* must not be heard with triplets in the others; that is, a crotchet in one *part* divided into two quavers, or a quaver divided into two semiquavers, must not come in conjunction with a crotchet in another *part*, divided into three quavers, or a quaver divided into three semiquavers.

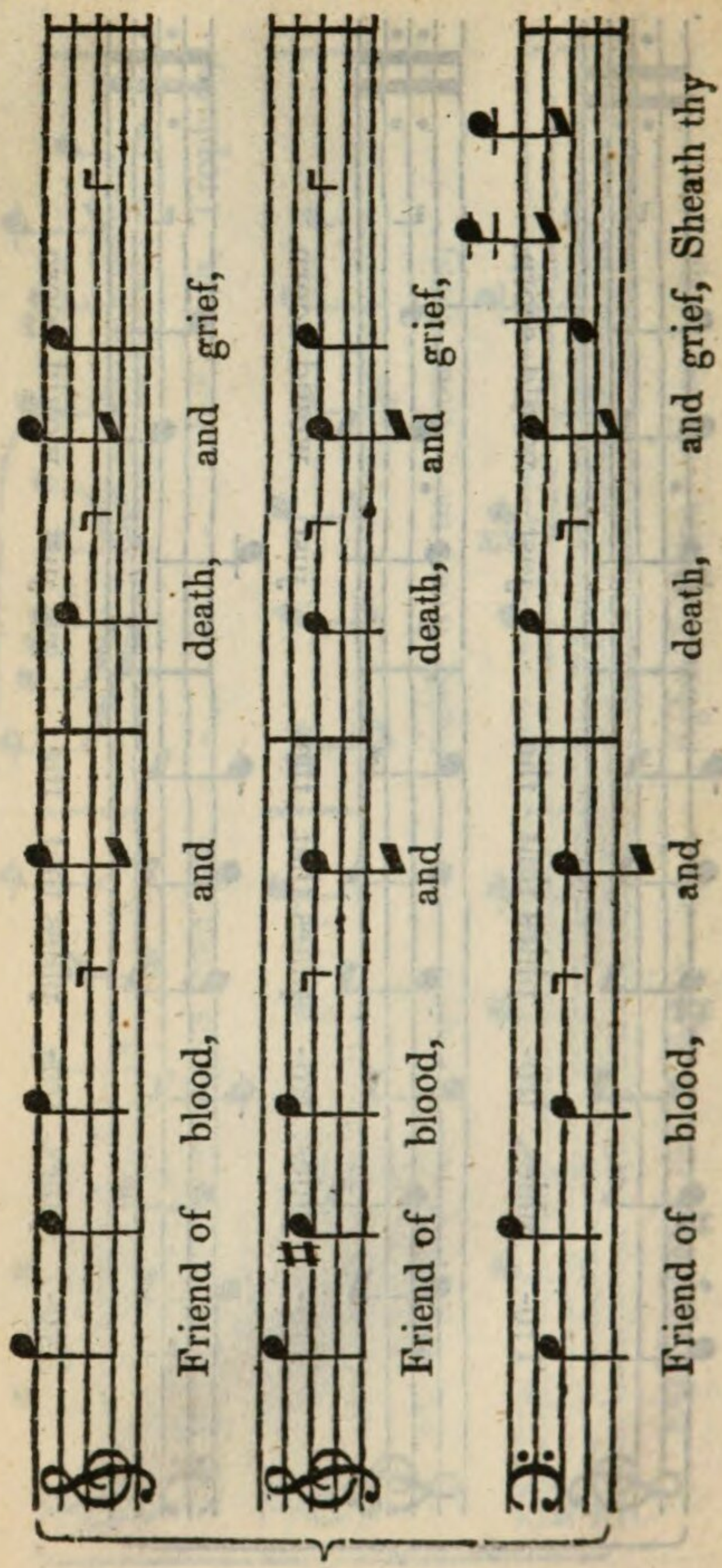
EXAMPLE.

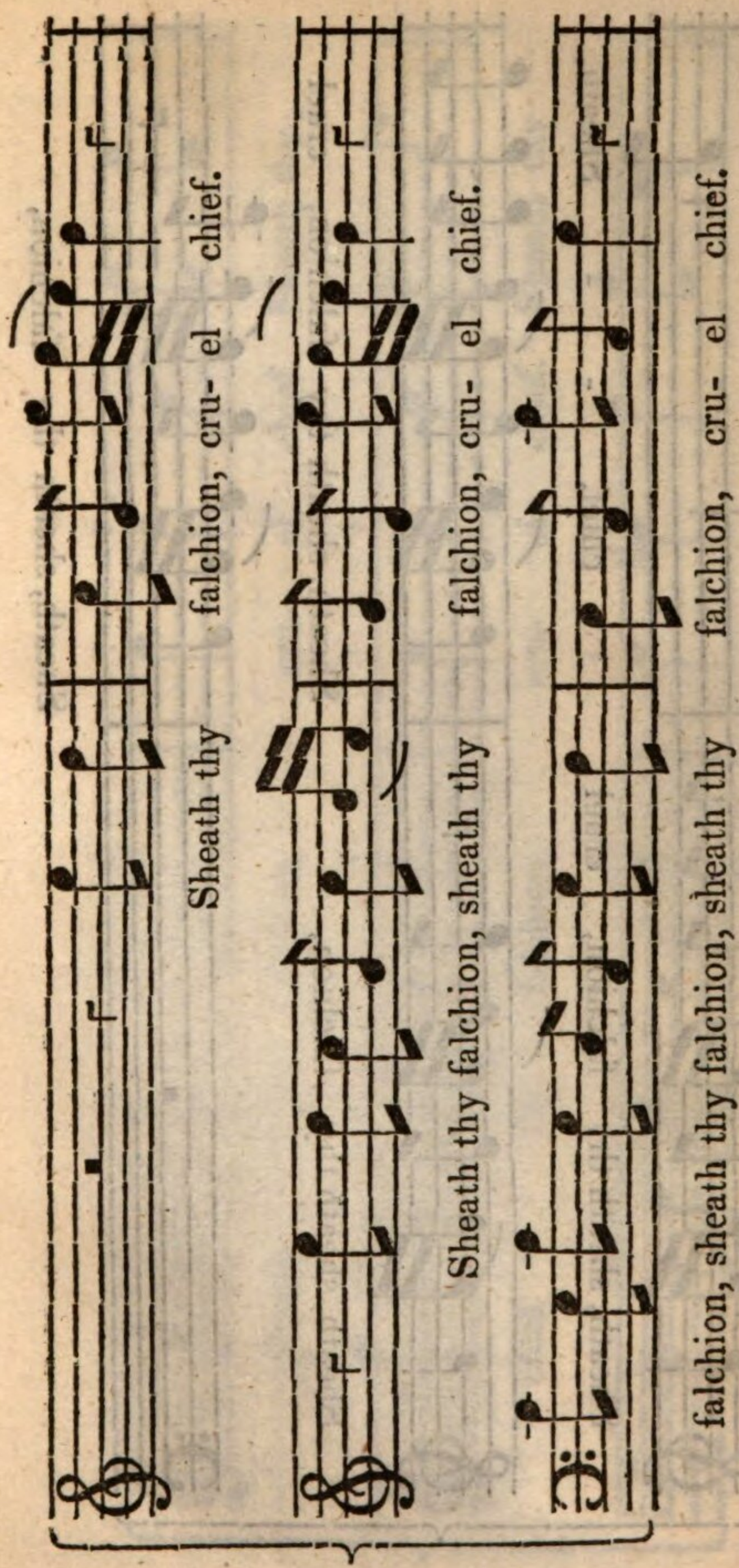

Shame on war, war, and on warlike joys! Barb'rous
Shame on war, war, and on warlike joys!
Shame on war, war, and on warlike joys!

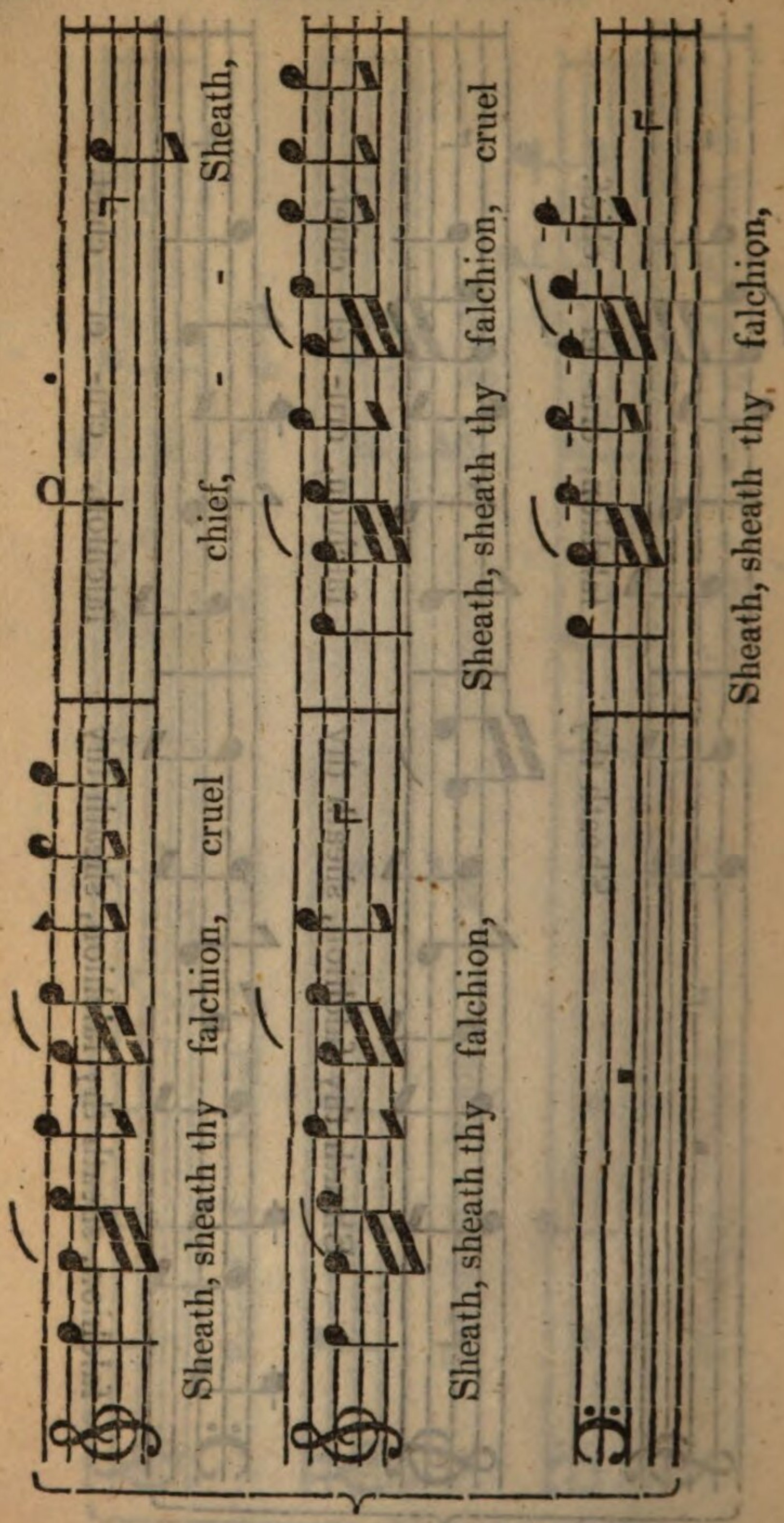

pomp, barb'rous pomp, barb'rous pomp and savage noise.
barb'rous pomp, barb'rous pomp and savage noise.
barb'rous pomp, barb'rous pomp and savage noise.

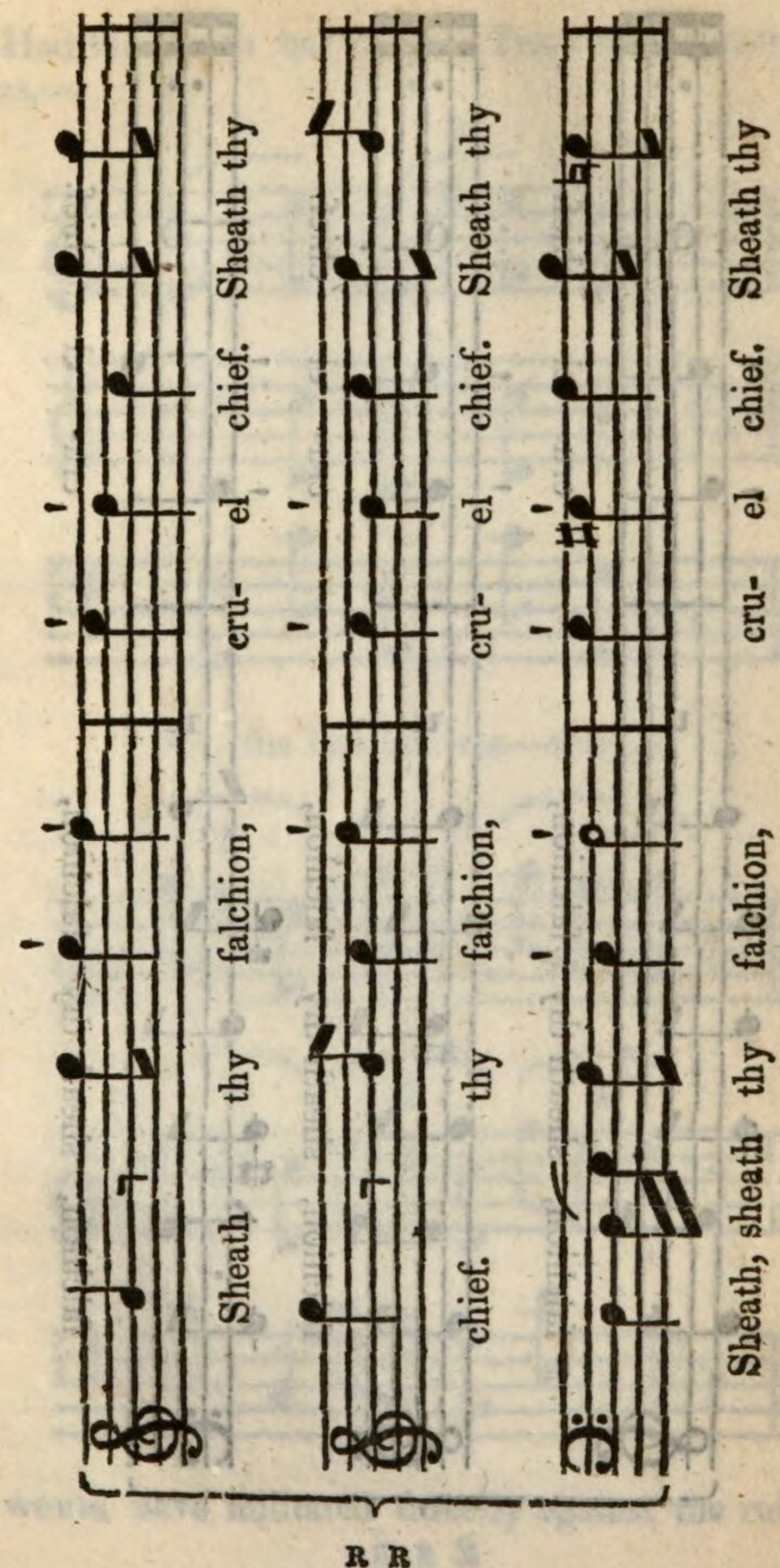

Shame, shame on rights from na- - - tions torn, Trophies,
Shame, shame on rights on rights from na- tions torn,
Shamé, shame on rights on rights from na- tions torn.

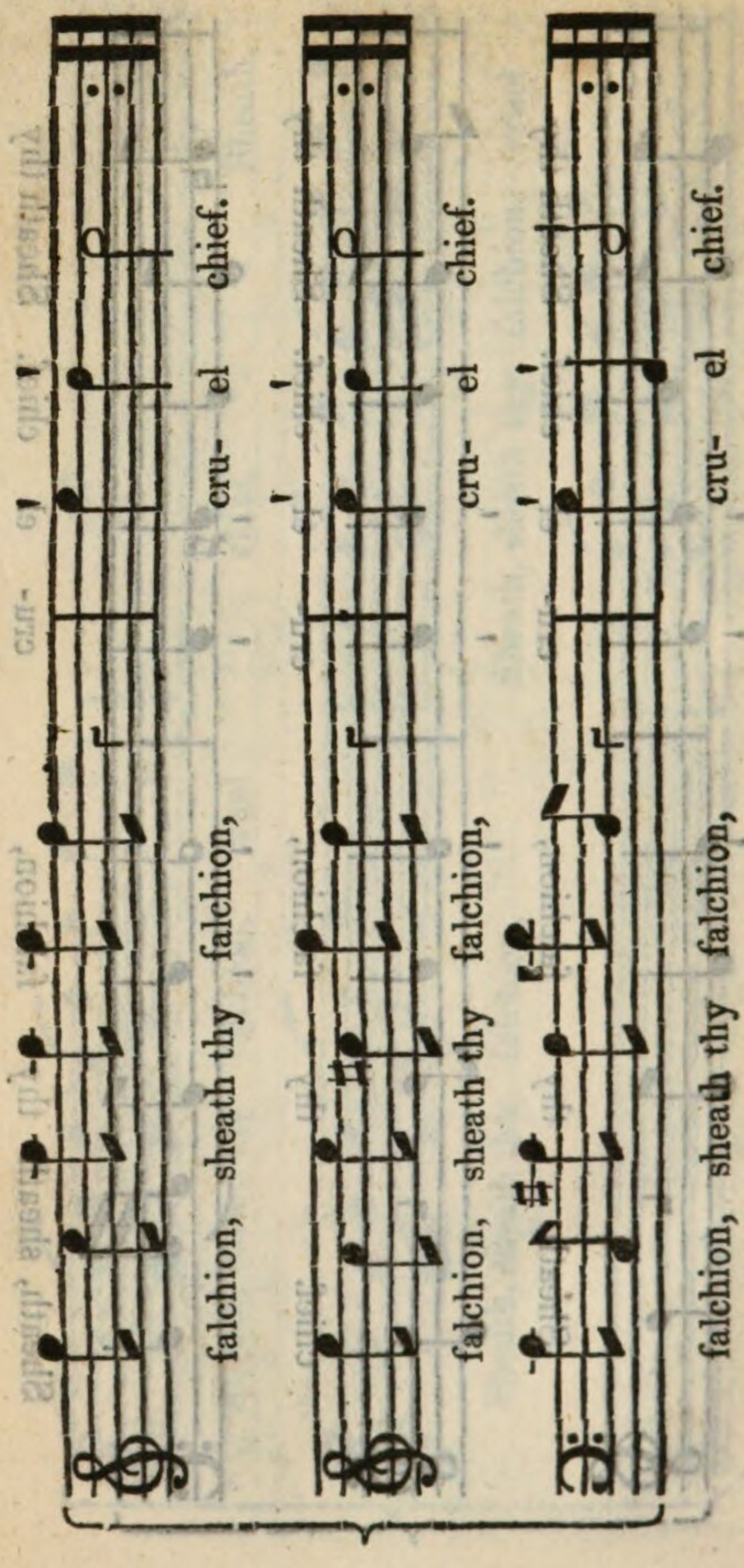

Tro- phies, tro- phies that the just would scorn.
Tro- phies, tro- phies that the just would scorn.
Tro- phies, tro- phies that the just would scorn.


Friend of blood, and death, and grief,
Friend of blood, and death, and grief,
Friend of blood, and death, and grief, Sheath thy

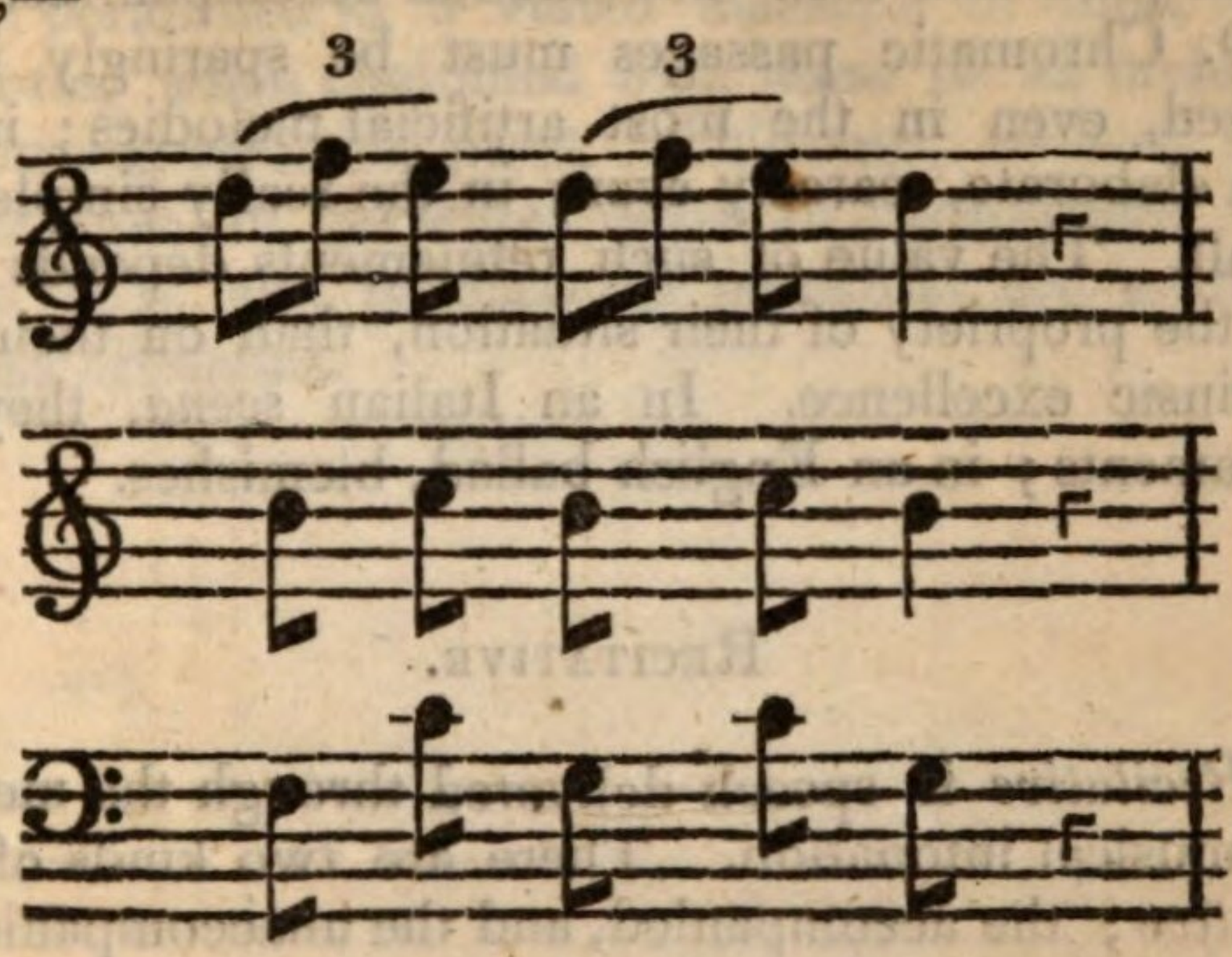

Sheath thy falchion, cru- el chief.
Sheath thy falchion, sheath thy falchion, cru- el chief.
falchion, sheath thy falchion, sheath thy falchion, cru- el chief.


Sheath, sheath thy falchion, cruel
chief, - - Sheath, sheath thy falchion, cruel
Sheath, sheath thy falchion, cruel
Sheath, sheath thy falchion, cruel

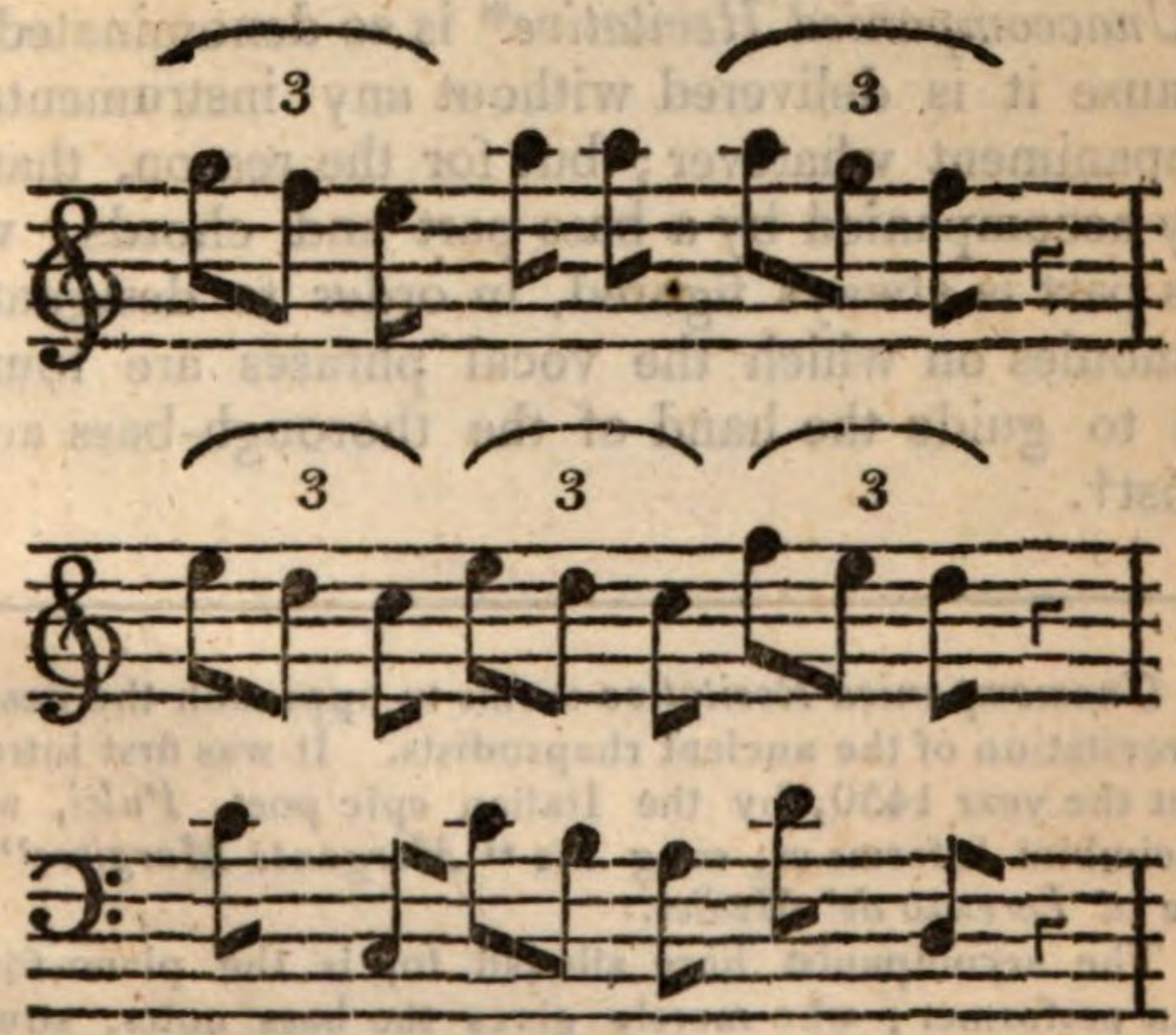

Sheath thy falchion, cru- el chief. Sheath thy
Sheath thy falchion, cru- el chief. Sheath thy
Sheath, sheath thy falchion, cru- el chief. Sheath thy


falchion, sheath thy cru- el chief.
falchion, sheath thy cru- el chief.
falchion, sheath thy cru- el chief.

Had the fourth bar of this Trio been constructed thus,—



Or, the last but one—thus,—



it would have militated directly against the rule just

laid down; which rule is equally valid in regard to vocal parts and their instrumental accompaniments.

9. Chromatic passages must be sparingly introduced, even in the most artificial melodies; in the less elaborate, scarcely ever; in the really simple, not at all. The value of such refinements depends more on the propriety of their situation, than on their own intrinsic excellence. In an Italian *scena*, they are ornaments; in an English ballad, blemishes.

Recitative.

Recitative is speech delivered through the medium of musical intonation. There are two kinds of *Recitative*; the accompanied, and the unaccompanied.

Accompanied Recitative is that to which parts are super-added for a band.

*Unaccompanied Recitative** is so denominated, not because it is delivered without any instrumental accompaniment whatever; but for the reason, that it is only accompanied by a bass part and chords; which bass part is always figured, in order to designate the harmonies on which the vocal phrases are founded, and to guide the hand of the thorough-bass accompanist†.

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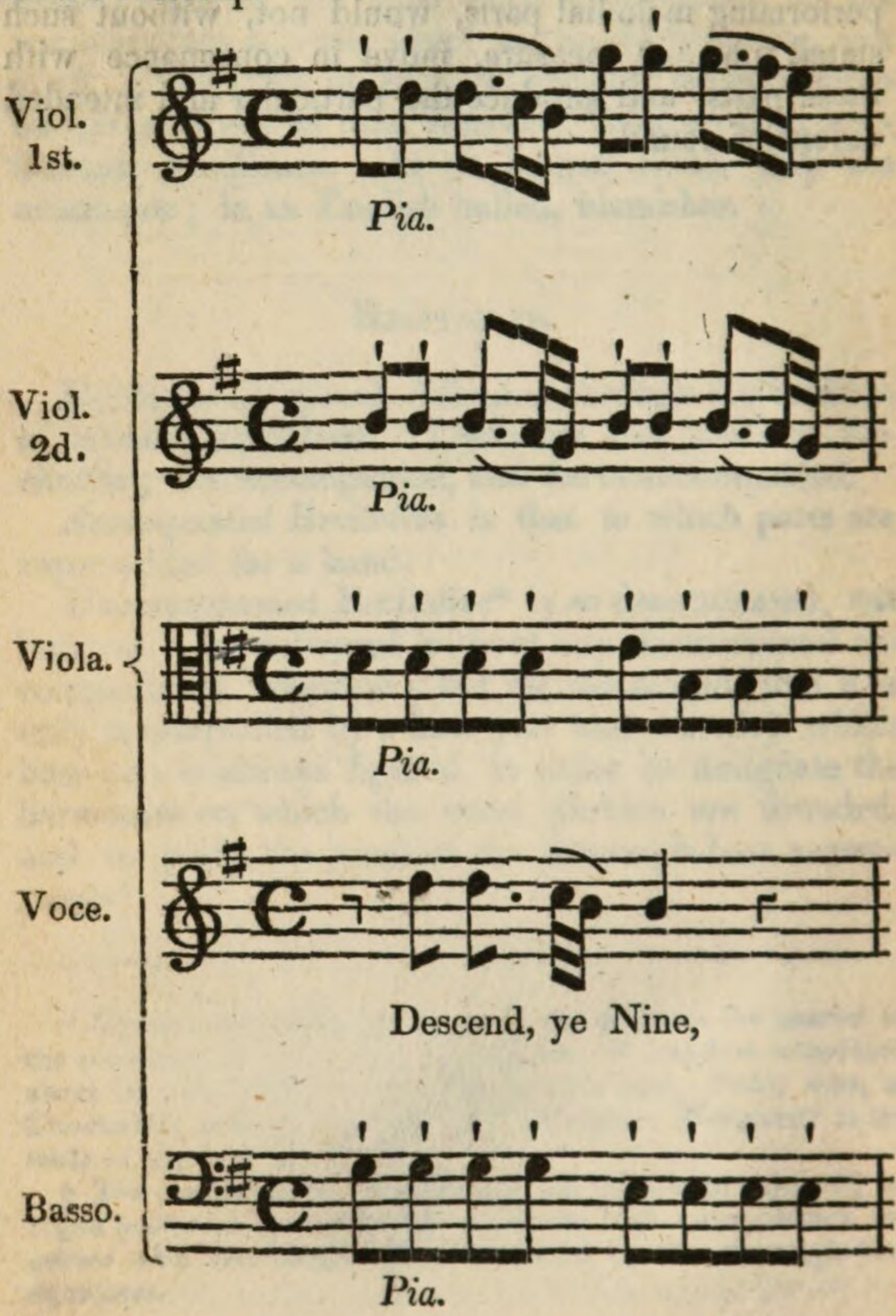
* *Unaccompanied Recitative* seems to approach the nearest to the recitation of the ancient rhapsodists. It was first introduced about the year 1450, by the Italian epic poet, *Pulci*, who, as Crescimbini informs us, sung his "*Morgante Margiore*" at the table of *Lorenzo de' Medici*.

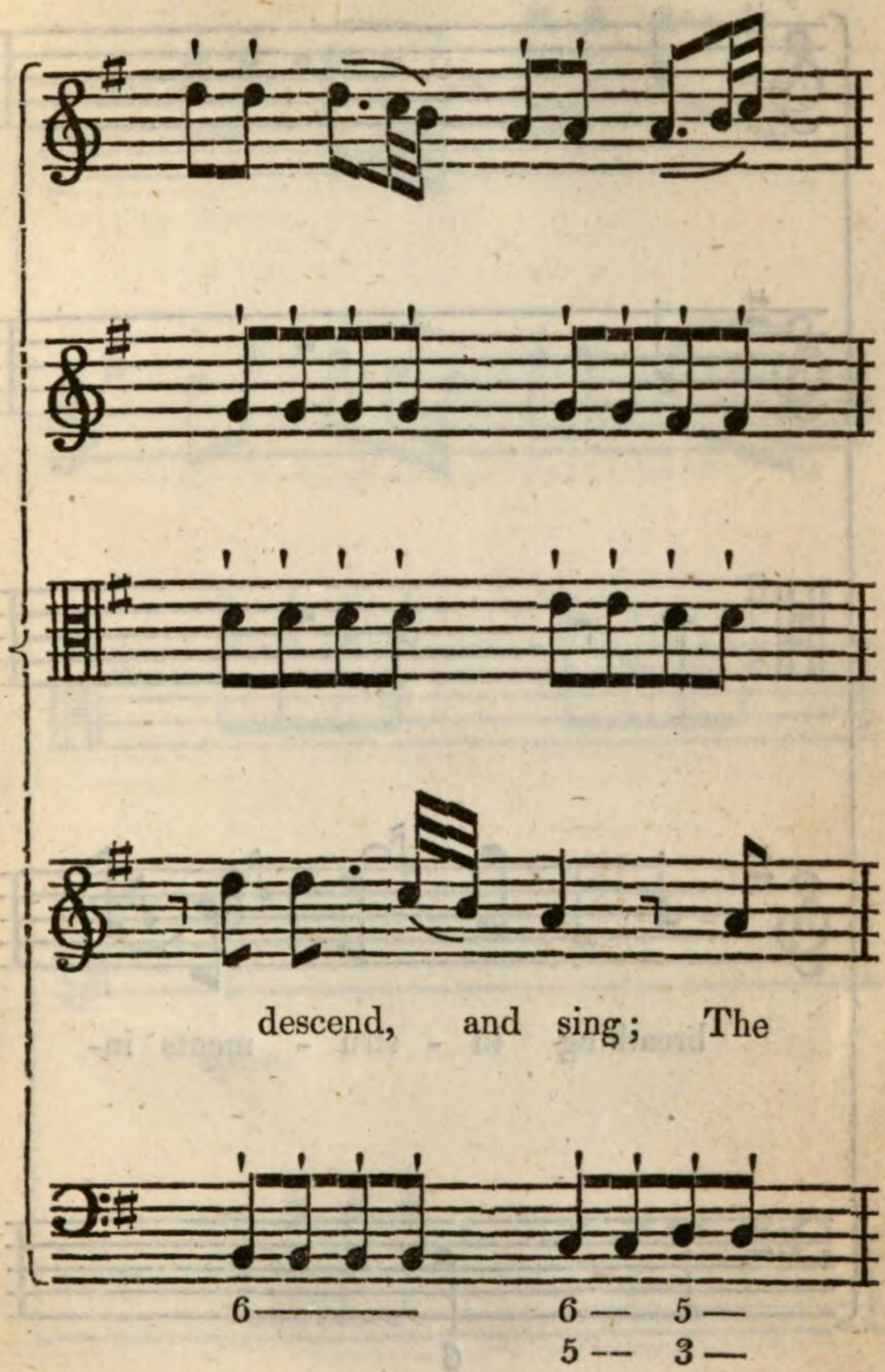
† The accompanist here alluded to, is the piano-forte, or organ performer; who merely gives the bass notes, struck together with the combinations indicated by the thorough-bass signatures.

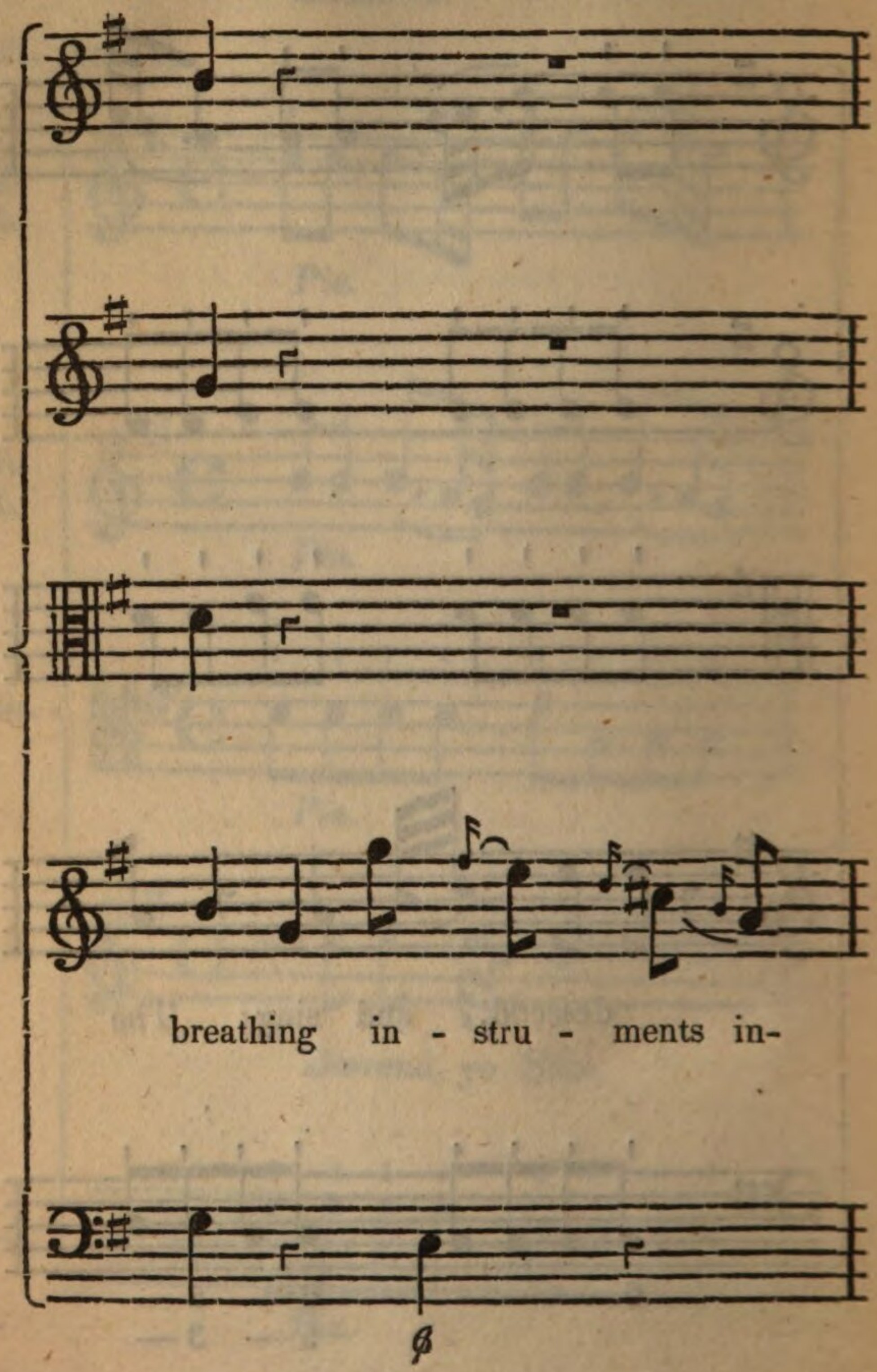
The first of these two kinds of *Recitative* is sometimes performed in a stated measure, or time, since its notes, when conjoined with those of an orchestra performing melodial parts, would not, without such stated time, or measure, move in consonance with those parts, and produce the particular and intended unions of sound.

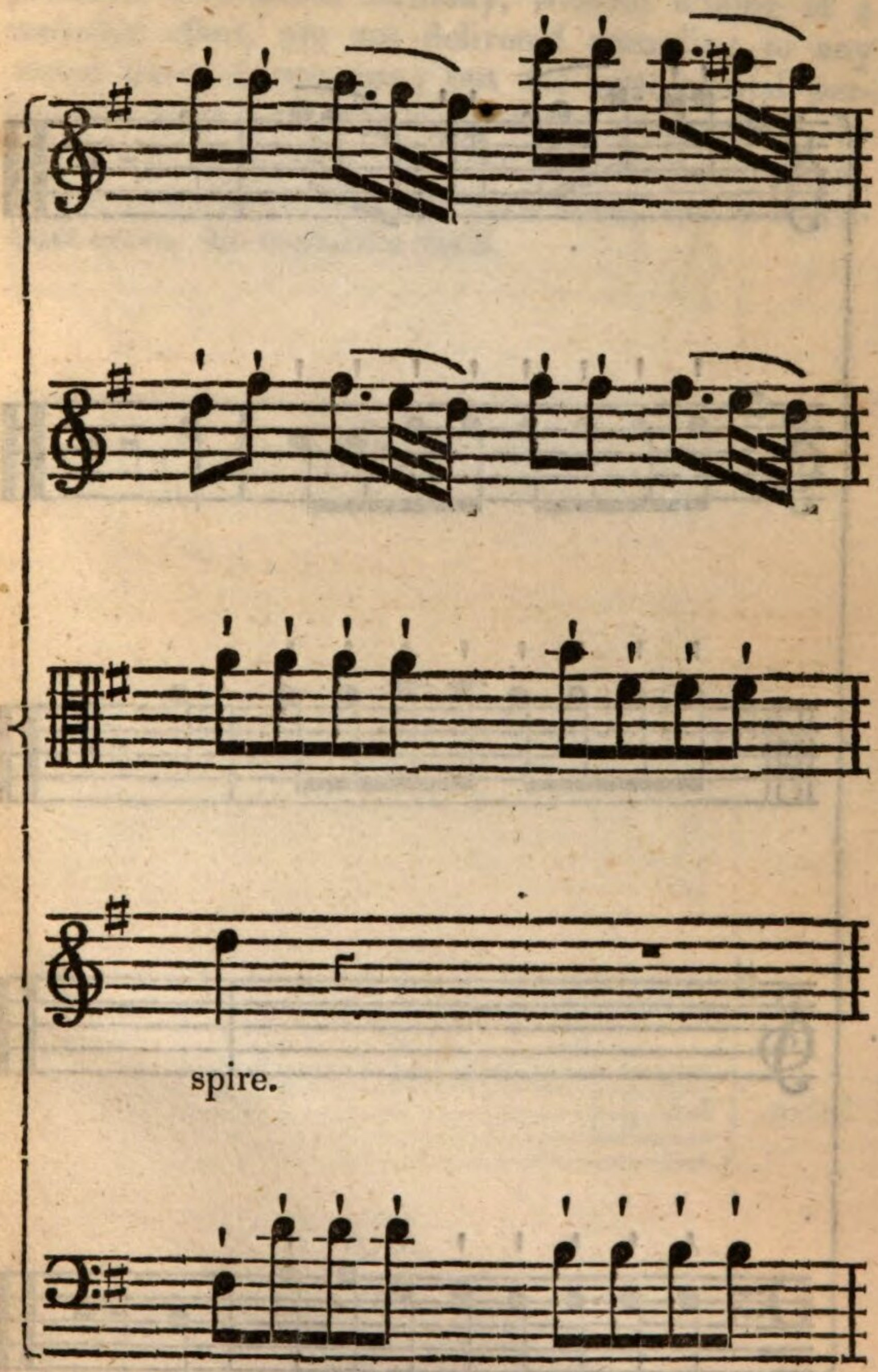
Example.

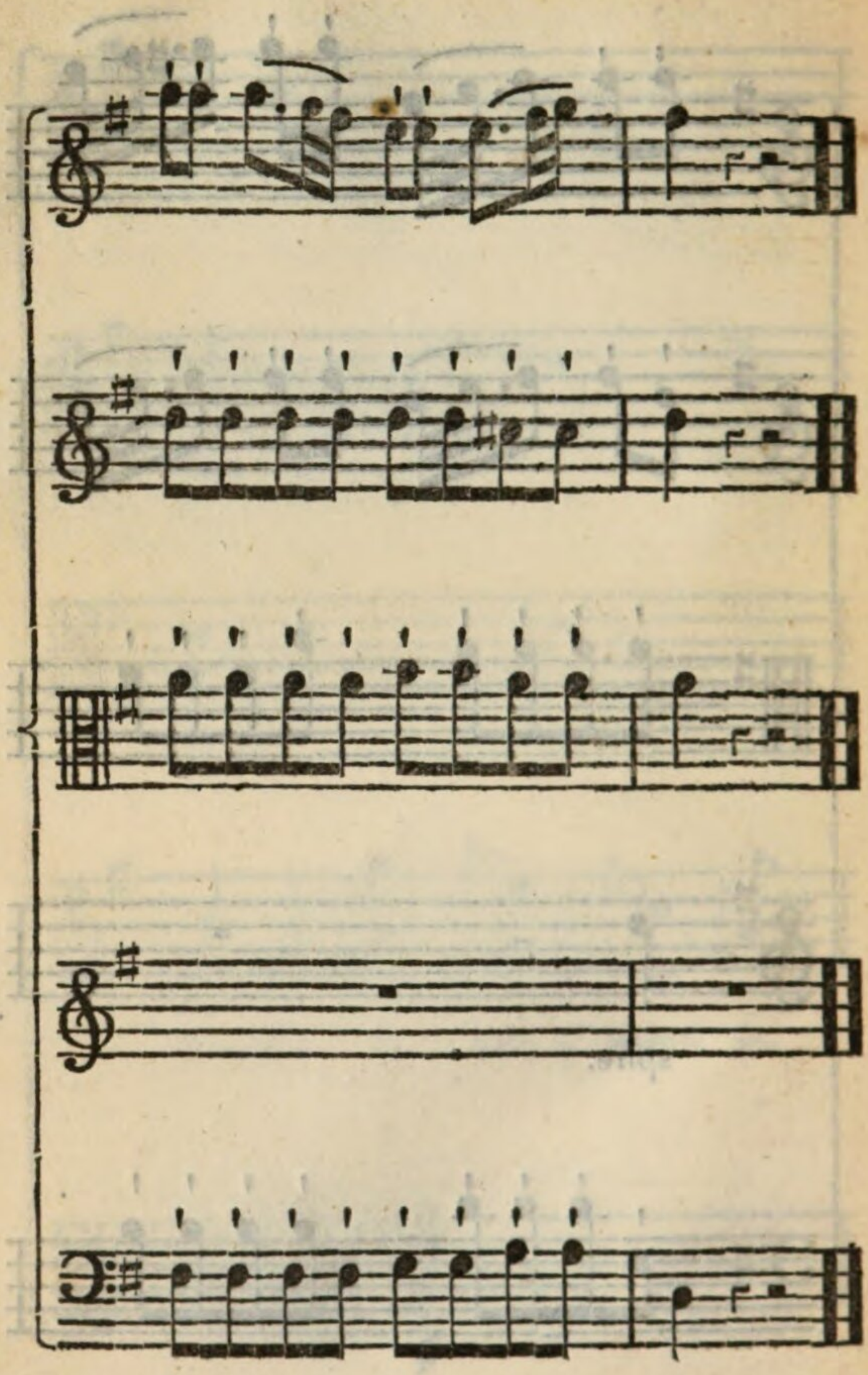
Recit. Accomp.




descend, and sing; The
6
6 5
5 3


breathing in - stru - ments in-


spire.

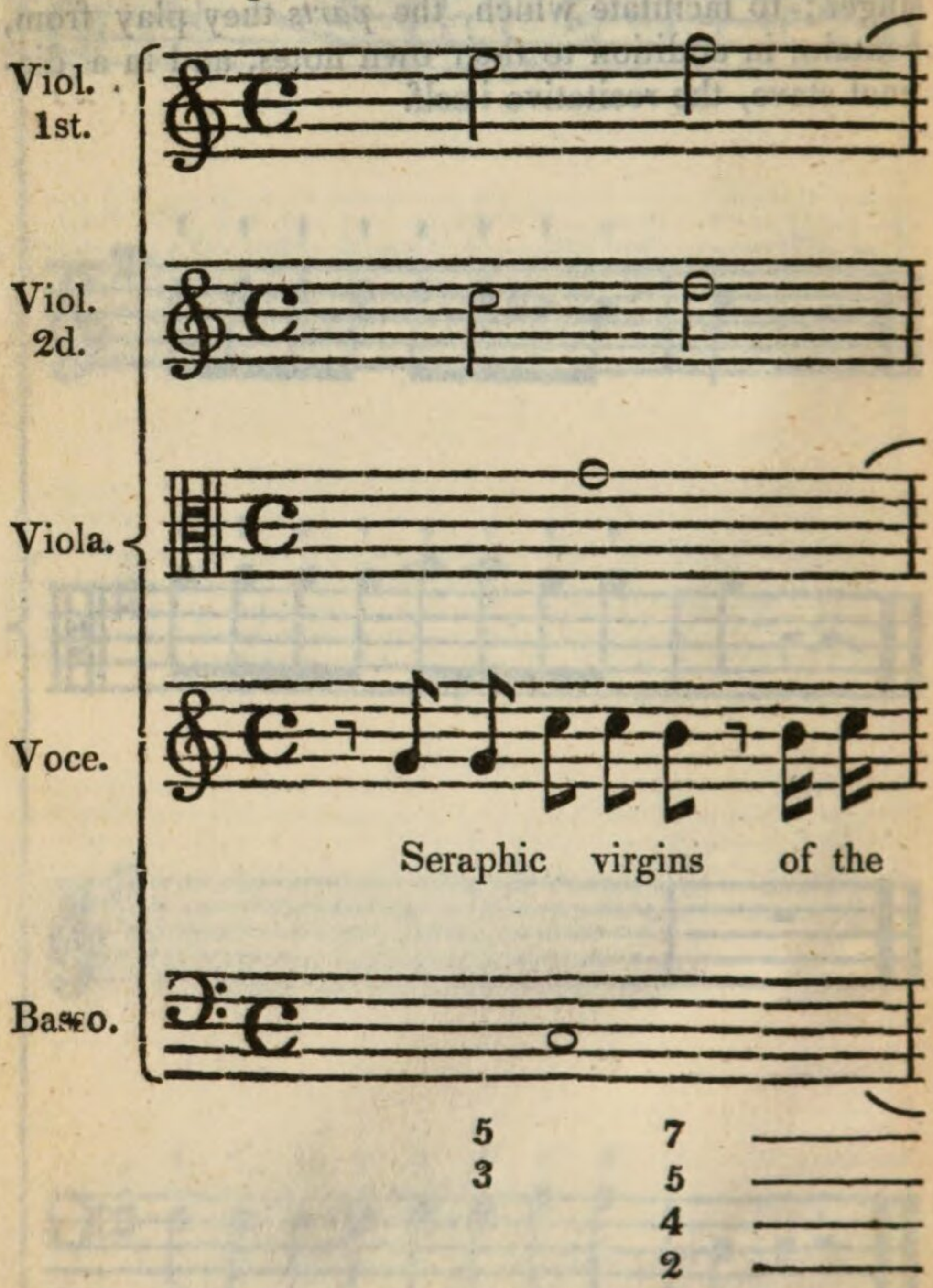


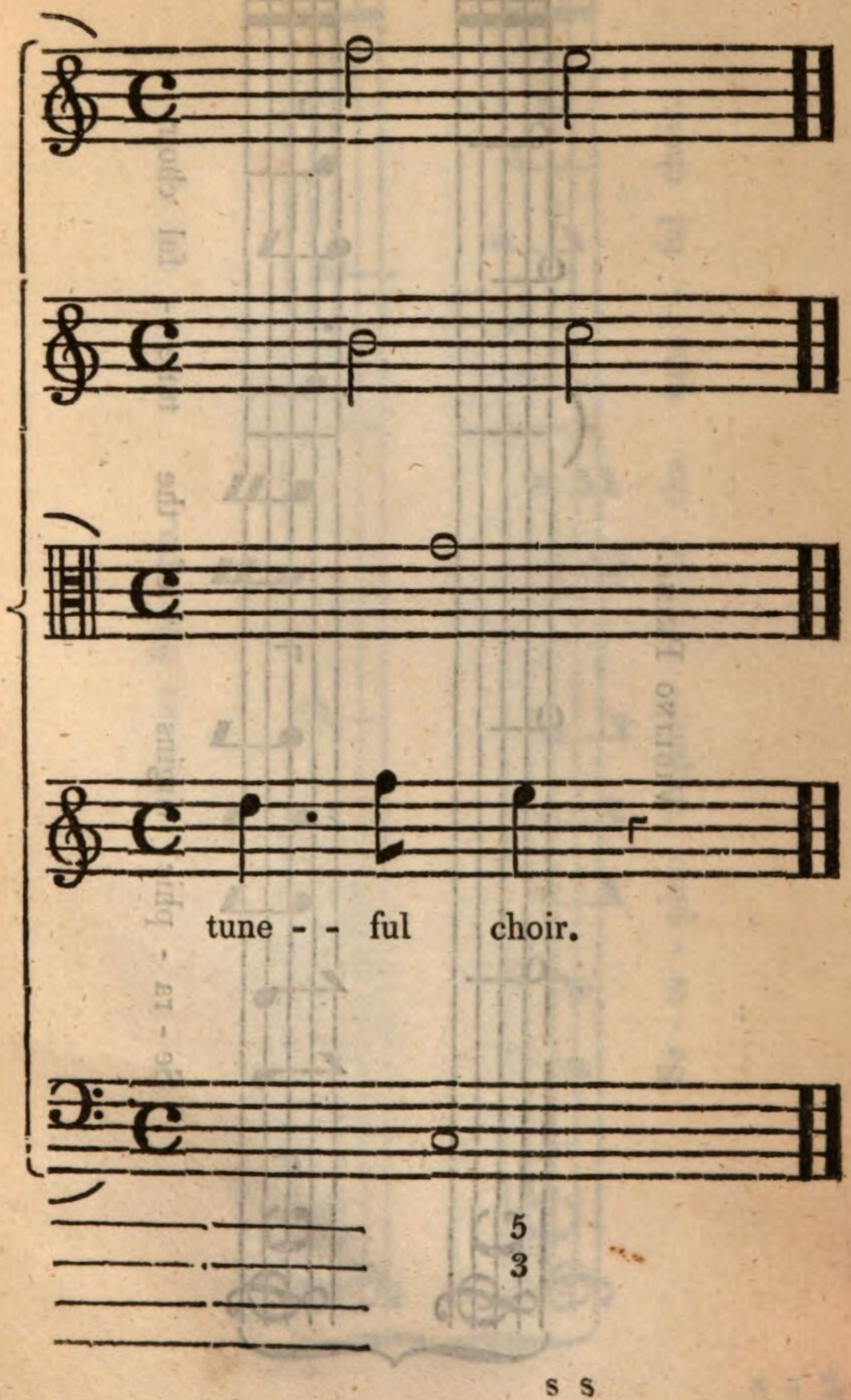
Accompanied Recitatives, in which the band merely preserves a sustained harmony, without aiming at a melodial effect, are not delivered according to any stated time, or measure; but the instrumental performers attend to, and follow the progress of the singer; to facilitate which, the *parts* they play from, contain, in addition to their own notes, and in a distinct stave, the recitative itself.

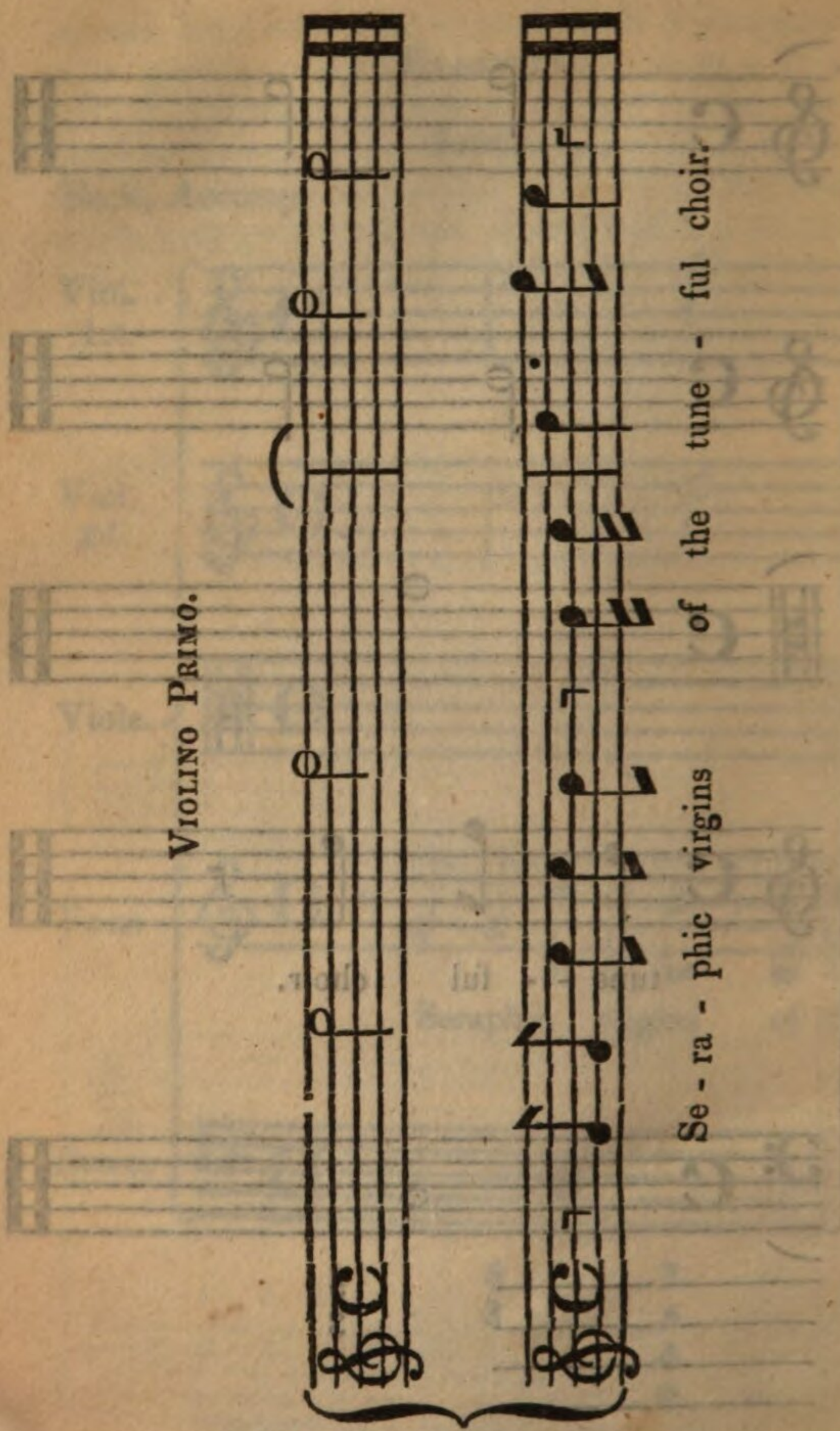
Examples.

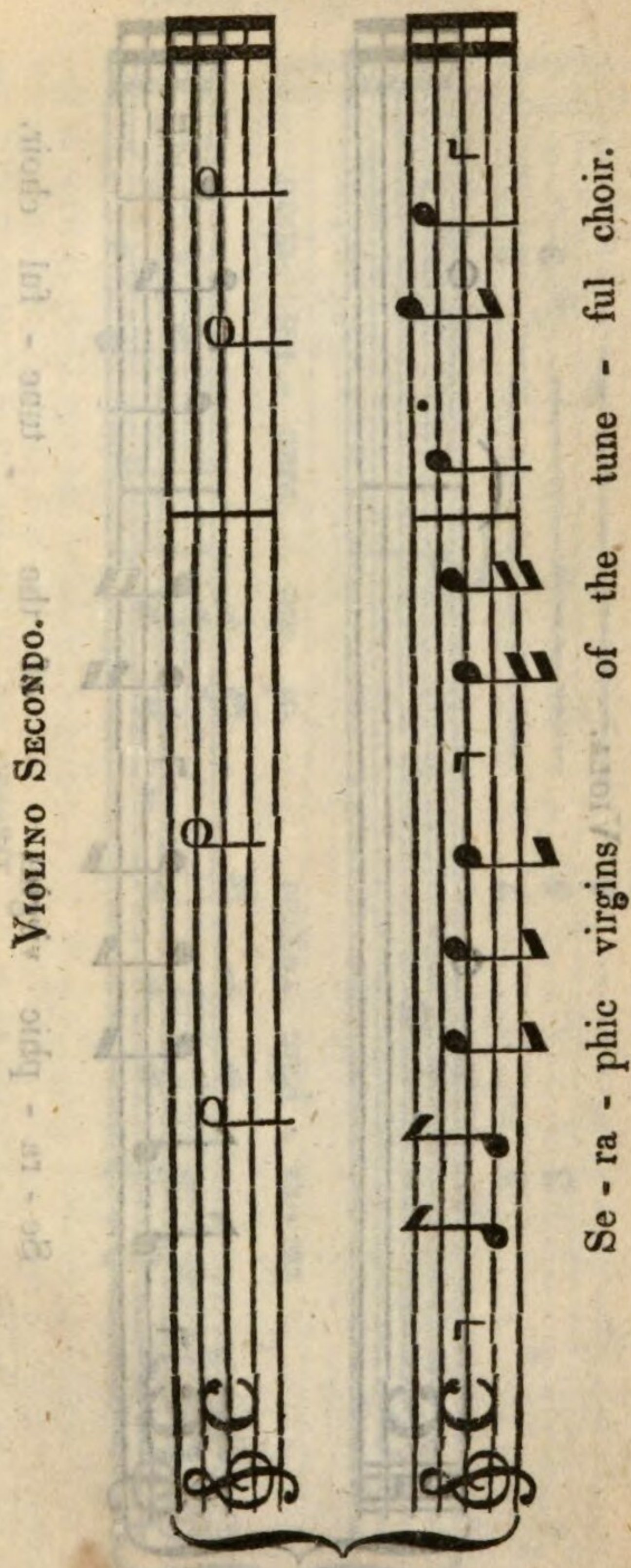
Score.

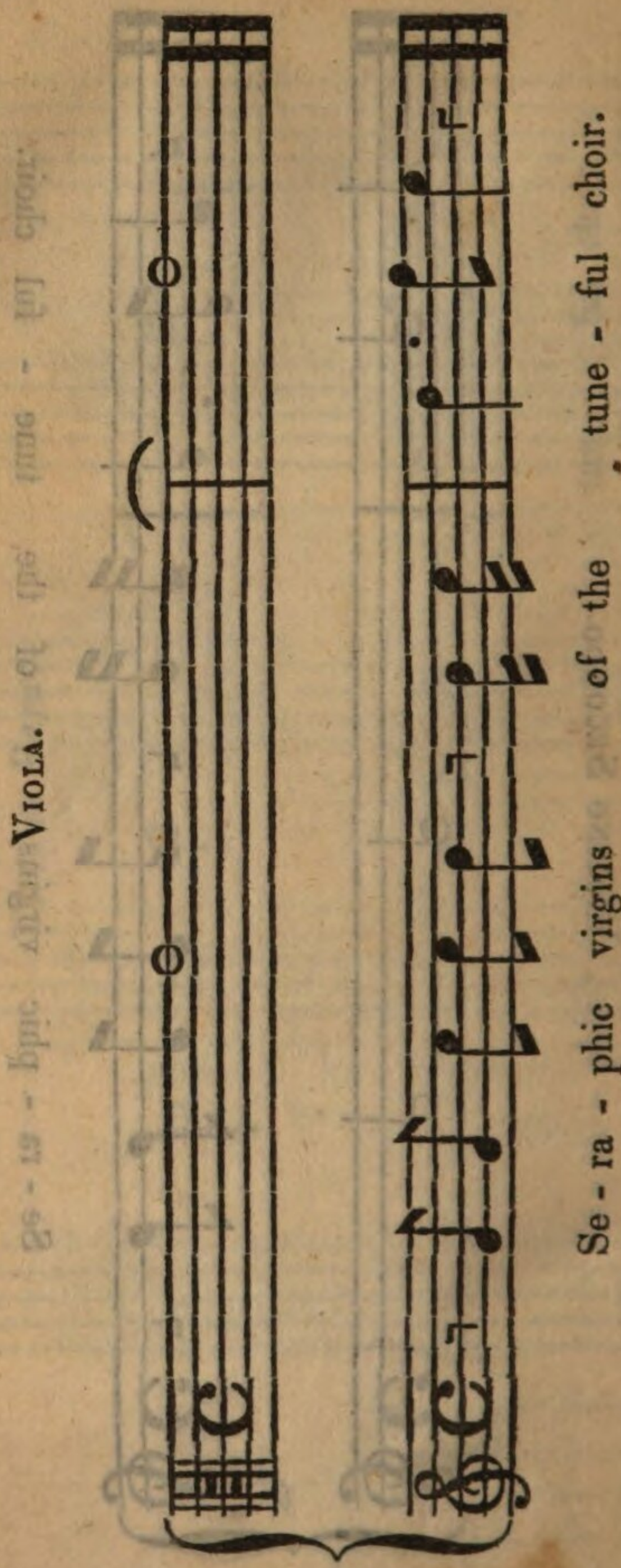
Recit. Accomp.

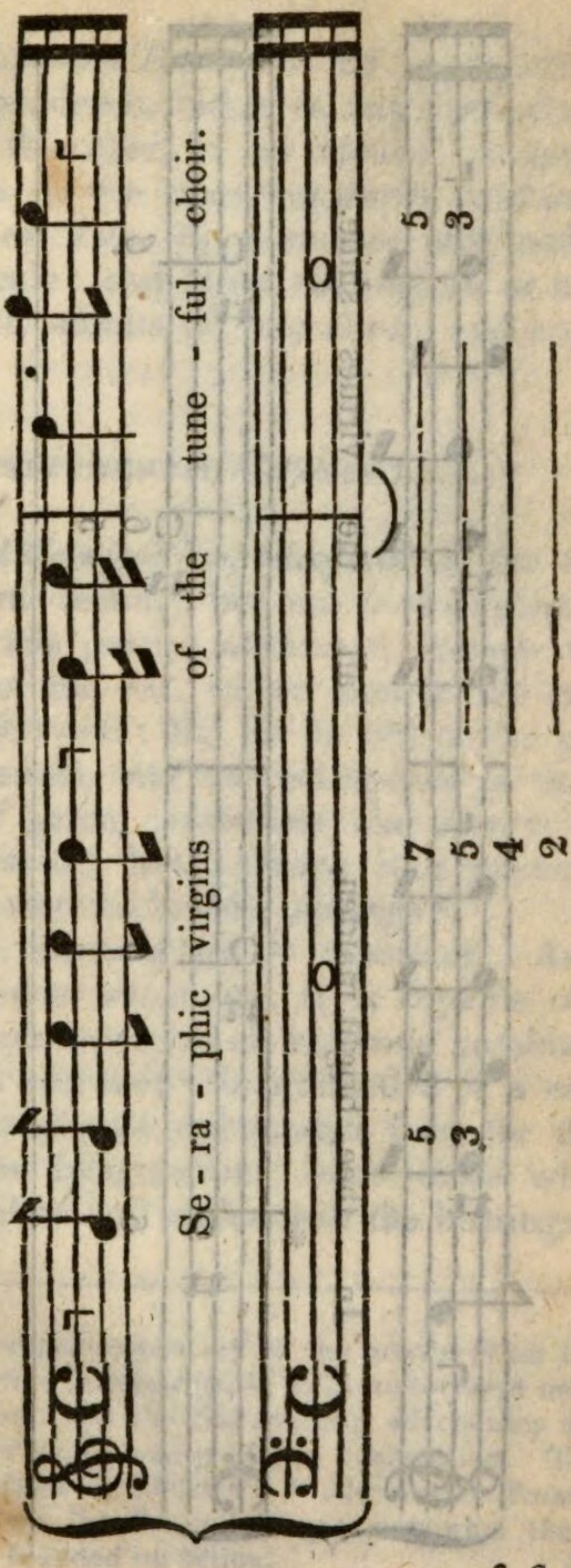



tune - - ful choir.
5
3

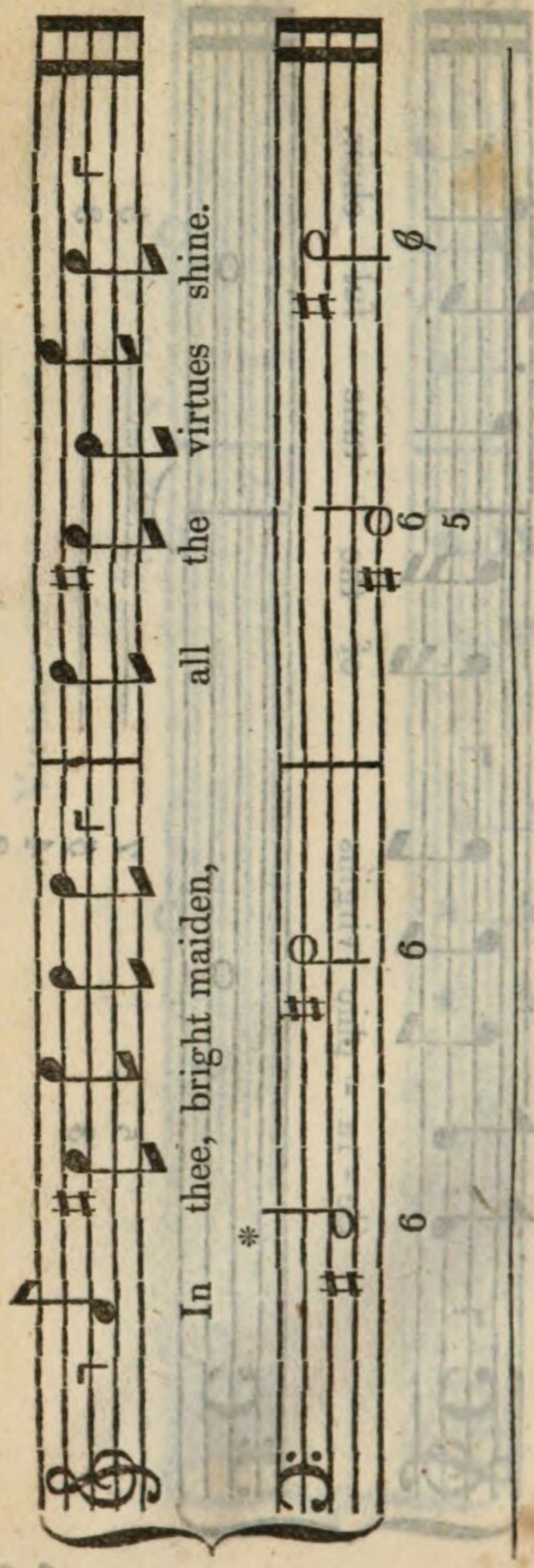

Violino Primo.
Se - ra - phic virgins of the tune - ful choir.


VIOLINO SECONDO.
Se - ra - phic virgins of the tune - ful choir.


VIOLA.
Se - ra - phic virgins of the tune - ful choir.


Basso.
Se - ra - phic virgins the tune - ful choir.

UNACCOMPANIED RECITATIVE.



* It is worthy the student's notice, that in *Unaccompanied Recitative*, the bass rarely consists of the fundamental note of the harmony. The object, in avoiding that note, is to prevent octaves between the bass and the voice; a consequence of which, is a greater variety in the commixture; especially when the bass is performed only by what is called a *single instrument*; that is, an instrument only capable of forming *single parts*; as a double-bass, violoncello.

In *Unaccompanied Recitative*, the modulation has little or no dependence, either on any particular key, or on one, or the other, of the modes. It generally commences, as in the above example, without prefixed sharps, or flats, to announce any settled or predominant scale; and when the subject, or expression, requires it, admits of very abrupt and eccentric transitions.

Instrumental Composition.

Instrumental Composition, adequate to the excitement of general feeling, but not to the independent expression of any precise sentiment, appeals to the susceptibility of the ear, rather than to the rational sensibility of the soul; has for its object the gratification of the sense, and the indulgence of our acquired ideas of grace, tenderness, and energy, as expressible by sound; but, perhaps, in a *mental* sense of the word, never reaches the *feelings**.

Its province, nevertheless, is important. As subject to mechanical execution, it is capable of embracing the whole compass of sonorous combination, transition, and evolution; is productive of a vast variety, opens an almost unbounded field for the excursions of the imagination, leads those who are qualified to follow and understand the bearings, con-

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* What the ancient writers say of the powers of the Grecian lyre, flute, and other instruments, is to be understood metaphorically. We know, that the transporting effects they describe were the result of music and poetry in conjunction. The surprising results related in Dryden's "Alexander's Feast" and Collins's "Ode on the Passions," are somewhat the more poetical for being founded on fiction.

nexions, and mutations of its harmonies, into unexplored regions of science and taste; possessing, as it were, a *poetry* of its own, it gives unbounded scope to the powers of original conception, and the diversities of fancy.

Rules.

1. The composer having considered the object and occasion of the piece he is about to produce, that object, and that occasion, must determine the species and the length of his composition.

2. If the piece be intended for an overture to a three-act opera, an orchestral concerto, a full symphony, or a grand sonata, it ought not to consist of fewer than three movements.

3. A piece comprising more than one movement, ought to exhibit in them, as opposed to each other, a decided contrast and relief*.

4. If the composition be of a less important description, as a sonatina, divertimento, or any chamber-piece, it may consist of two movements only, or even of one.

5. If a composition comprise only two movements, the first (speaking generally) should be treated but as an introduction to the second; the second movement, in such case, being the principal.

6. If a composition consist of only one move-

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* The general plan for opera and other overtures, during a long series of years (and that plan has not been improved upon), was, to open with a bold energetic movement, having for its subject a striking, strongly-marked idea; and to relieve it with a tender, soothing strain, succeeded by a movement of a highly gay and animated cast: as in *Piccini's* overture to "La Buona Figliola," and Dr. *Arne's* overture to "Artaxerxes."

ment, such movement is entitled to more latitude of fancy than that which has the advantage of relief from a foregoing or succeeding movement*.

7. In the composition of a *Rondo*, particular attention should be paid to the interest of the *theme* or *subject*. If that be not novel and striking, the supplementary matter must, of necessity, be dull and unaffecting†. Another point of equal importance in the production of *Rondos*, is the properly blending the terminations of the digressive strains with the subject matter; to which they should so artfully return, and so positively, though insensibly, lead the ear, that the theme may be anticipated, nay, almost seem to grow out of the precursory bars.

8. In producing *Variations*‡ to an air, the air itself should be constantly kept in view. The moment the composer (who in this case is but a secondary) loses sight of his principal, his music resigns its title. It no longer presents us with *variations* of the *announced melody*.

9. There is one rule which applies more forcibly to instrumental than to vocal music; because the mind, in listening to it, is not relieved by literal de-

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* This rule, however, is not to be understood as applying to *marches, minuets, gavots, waltzes, country dances,* or any single movements that constitute complete specimens of the different species of composition.

† Suggested by the subject itself, it will be the feeble progeny of a feeble generator; and the whole movement will possess no one merit, except that of an undulating and consistent insipidity.

‡ *Variation* is, perhaps, too strong a term, since it appears to have led many a young composer into a licentious construction of its meaning. By modern musicians, the word *variation* is too often mistaken for *desertion*.

scriptions, and poetical excitements: it is that of guarding against satiety by the too great protraction of the movements*.

These rules fixed in his mind as general maxims, the student will prepare for their application in practice, by attending to the following descriptions of, and observations upon, the various Musical Instruments in present use.

Organ.

The *Organ*, as an instrument commanding the great scale of sounds; as comprising in its comprehensive and multifarious frame, sounds of very different quantities, and possessing the means of variously blending, and indefinitely sustaining, those sounds; as including the power to form and prolong the fullest and most artificial harmonies, as well as to execute the most elaborate evolutions;—the *Organ*, I repeat, is the grandest and most important of Musical Instruments†. To be qualified to compose for the *Organ*, is not only to be an adept in harmonical theory, but to be acquainted with all its numerous *stops*, their various tones, powers, and extent, and the no less various results of their diversified admixtures.

The compositions, exclusively composed for the *Organ*, are, generally speaking, limited to two kinds; the *Organ Concerto*, and the Church *Voluntary*.

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* This error is no where more prevalent than in *concertos*. The most skilful performers of these know every excellence of their art, save one—they do *not* know when they have done enough.

† The noblest and most stupendous organical fabric ever erected in our country, is the Apollonicon, built by the very inge-

The *Organ Concerto** partakes of one feature common to all *concertos*, as being adapted to one principal object; that of exhibiting the powers of the instrument for which it is composed, and the taste and execution of the performer. The variety necessary to this species of composition, demands that it consist of several movements; and this very *plurality* of movements forbids too great an extension of any *one*. To lay down any settled rule for an *Organ Concerto*, would be arbitrary. Like all other *Concertos*, it admits of very considerable diversity in its plan and style; yet seems to be exclusively entitled to, as it is exclusively fitted for, the introduction of the *fugue*; which should always form a portion of the *Organ Concerto*†.

The term *Voluntary* is not only exclusively applied to compositions for the Organ; but is confined to one particular species of those compositions. Its

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nious Messrs. Flight and Robson. It comprises six sets of keys, all of which may be performed upon simultaneously. It is also furnished with immense cylinders, by the revolution of which, the whole combined powers of the instrument are mechanically brought into action. If I decline describing the effects of this Wonderful Structure, it is because any language I could employ would be inadequate to the merit of its mechanicians.

* The word *concerto* is applied to certain pieces, because their construction includes orchestral accompaniments; and is used in opposition to the term *solo*, signifying a composition, that, like the *concerto*, has for its object, manual display on a particular instrument, but which is not necessarily accompanied by other instruments.

† As example is sometimes more profitable than precept, so the Three Sets of *Organ Concertos*, by *Handel*, form for the present species of composition the most instructive of all examples. These, and the Six Fugues by the same illustrious Master, constitute, by themselves, a school for organ music.

objects are, those of relieving and embellishing the service of the church. Its general style, of course, is grand and solemn: yet, even under that restriction, it admits of considerable diversity. The arrangement, number, and cast of its movements, are so far *ad libitum*, that the only restraint imposed upon the master, is the observance of a certain degree of dignity, seriousness, and science. In a word, the *Voluntary*, like the *Organ Concerto*, should have its lights and shades; and it is sufficient, if its lighter or more cheerful passages, or movements, are but calculated to relieve the ponderous parts of the composition. For examples of the *Voluntary** in its detail, as well as in its several kinds, I cannot do better than refer the student to the Organ Compositions of *Roseingrave* and *Stanley*.

Piano-Forte.

The *Piano-Forte* (an instrument of German invention) possesses peculiar claims to the attention of the modern student. As including in the range of its key-board, the whole compass of sounds; as comprising the advantage of obeying the *touch*, of furnishing the performer with the means of an optional delicacy and force of expression, of illuminating, shadowing, and colouring the composition before him; as an instrument of universal accompaniment, and as affording the surest of all possible supports to the voice, especially in the delivery of every kind

* The *Voluntary* derives its appellation from the licence formerly enjoyed by parochial organists, of performing or omitting such interlude at their pleasure.

of *recitative;* as including so many and such strong recommendations as these, the *Piano-Forte*, after the organ, is the noblest of musical instruments; and for its absolute perfection, would only require the power of sustaining its sounds*.

To compose for this instrument, real genius, refined and raised by science, observation, and taste, is an indispensable requisite. No music, merely instrumental, is more capable than a *Piano-Forte* composition, of exhibiting the varieties of a judiciously-designed and highly-graced production. To prescribe rules to the composer for the *Piano-Forte*, instead of referring him for them to the works of Haydn, Pleyel, and Kozeluch, would be to substitute a *detour*, for the direct roads to excellence.

VIOLIN†.

The compass of this vivid and volatile instrument is from G above the bass cliff note, to G in altissimo; or, indeed, to notes of any appreciable height, since its extent upward depends on the pleasure and ability of the performer. Its sounds are not limited to semitonic intervals, like those of the organ, pianoforte, and all wind instruments. In the hands of a

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* Of all compositions, none are so numerous as those for the Piano-Forte. The facility of the instrument invites practitioners and multiplies teachers; qualifies learners to instruct, and instructors to compose. Every pupil is a master, every master is an author, and we are inundated with inflexible *rondos*, undiversified *variations*, and fatiguing *divertimentos*.

† The antiquity of the *Violin* has never been ascertained. The credited assertion, that the ancients were not acquainted with the use of the *bow*, forbids the supposition of this instrument being either a *Grecian* or *Roman* invention.

great artist, it can express the quarter-tones, and command the enharmonic series: that is, it can distinguish B flat from A sharp, E flat from D sharp, A flat from G sharp, &c. for each of which flats and its concomitant sharp, the organ, piano-forte, and all wind instruments, have one and the same sound*.

The various force of tone in the Violin, its great compass and extraordinary agility, furnish a vast latitude for the intellectual powers of the composer, and the manual skill of the performer; both of whom it too frequently allures from the paths of nature and sober judgment, into the wildness and extravagance of vanity, and far, very far, from the true regions of instrumental music, – the regions of pathos, grace, and sentiment.

This latter remark applies exclusively to the use made of the *Violin* in *Concertos* and *Solos*: as an

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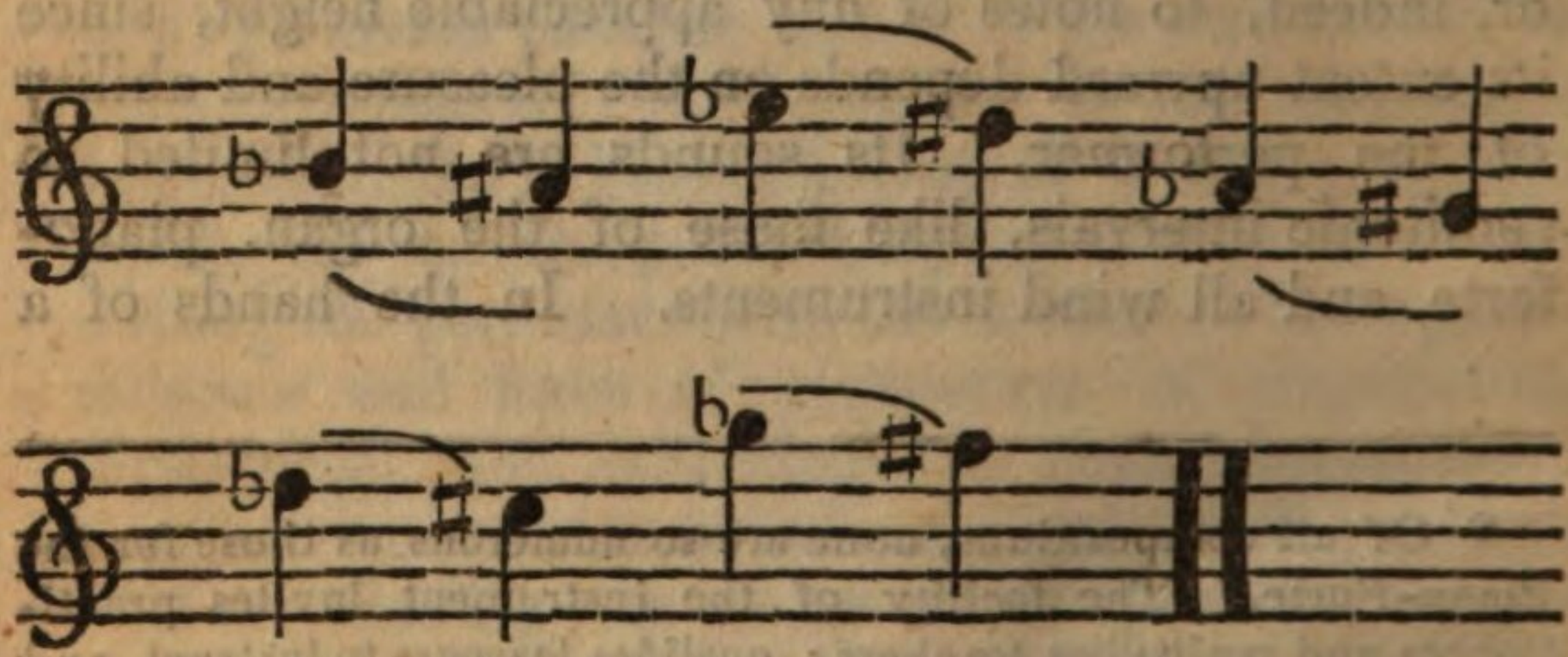
* EXAMPLE.



The above *A sharp* is really nearly a quarter of a tone lower than the *B flat*, the *D sharp* equally beneath the *E flat*, the *G sharp* equally beneath the *A flat*, the *C sharp* equally beneath the *D flat*, and the *F sharp* equally beneath the *G flat*: all which differences the Violin can express; an advantage from which keyed and wind instruments are exempted.

orchestral instrument, that is, as one of a *band*, it is less subject to abuse; and is the only one qualified to dictate, and to rule.

Viola.

The *Viola*, or Tenor Violin, has for its gravest sound the C above G gamut, and extends its scale from that note to *alt*. It is swept with a larger bow than that of the violin, is not so agile in its execution as that instrument, is less distinguished in its orchestral operation, and, in regard of itself, of small comparative importance. Yet, as one of the *constituent parts* of a *whole*, it has considerable value. It fills up the vacancies between the treble and bass instruments, gives consistence to the harmony, and unites, binds, and consolidates the general structure.

Violoncello.

The *Violoncello*, or Bass Viol, commences its scale at *Double C*, and, in able hands, extends it upwards to three, or even four octaves above that note. Its tone is of the most rich and generous kind. In *solos* and *concertos*, it vies in sweetness and expression with the *Violin*, possesses a mellowness to which that instrument cannot pretend, and gives scope to the purest taste and finest feelings of the composer and performer. As an accompaniment to the voice it possesses very peculiar beauties. For a manly, yet tender quality of tone, it unites an interest in its mode of expression, which soothes while it animates; which melts and cheers at the same moment.

Violono, or Double-Bass.

The *Violono*, bulky in its mechanical construction, and deep in its scale, has generally *Double Double C* for its lowest note, and forms the gravest of the stringed instruments. All its sounds, an octave lower than they are written, are of more ponderous and stately effect than those of the *Violoncello*. On account of the distant removes of the hand in the performance of the *Violono*, its temperament is not so certain as that of the smaller stringed instruments. The same inconvenience renders it very unfit for the performance of rapid passages; especially if such passages consist of extended intervals. Its entire compass is about three octaves. Its prominent properties are its *strength* and *grandeur*, by which it gives to a band, a foundation and a body, not to be obtained without its assistance.

Hautboy, or Oboe.

Of the wind instruments, the *Hautboy*, or *Oboe*, is, perhaps, the principal. It possesses a compass of more general use than that of the Bassoon, or the Clarinett, and has more body of tone than the flute. Its lowest note is C above the bass cliff note; and it is capable of ascending to C in alt, without any sensible deterioration of its tonic quality. This instrument is blown through a reed. It commands every semitone within its compass, except the sharp of its lowest note, which sound, on the *Common Hautboy*, it is, at least, very difficult to produce.

The voice finds in this instrument an effective and interesting accompaniment. Its tone blends with

that of the singer, when they are simultaneously expressed. Heard successively, it forms an excellent echo to vocal passages*.

Clarinett.

The *Clarinett*, like the *Hautboy*, is an instrument of the reed species. Its scale extends from E below the F Cliff note to E in alt, or even higher. It commands every semitone within its compass, yet is virtually defective, since its intonation not being every where equal, the composer is limited in the selection of his keys; the most eligible of which are those of *C* and *F*; which require what is called a *C Clarinett*. For the keys of *B Flat*, and *E Flat*, which are next to be preferred, a *B Flat Clarinett* is necessary. Speaking generally, these four keys comprehend the whole variety of this instrument; though sometimes a composer employs an *A Clarinett*, which commands the two keys, A and D†.

German Flute.

No instrument is more indebted to modern in-

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* The importance and value of the *Hautboy*, long since, pointed it out as worthy of exhibiting its powers in *concertos*. The *Hautboy Concertos* of *Handel* are among the finest and most interesting of his instrumental compositions. It is not improper to add, that the same great author found in the *Hautboy* the best of all possible supports for the treble voices of his chorusses. In the *scores* of the most sublime of these pieces, we find at the head of the treble staves—*Oboi Col Canti*—the hautboys with the cantos, or vocal trebles.

† There are D Clarinets, B Clarinets, and G Clarinets, but they are seldom or never used.

genuity, than the *German Flute.* Formerly, its compass was more limited, and its practicable keys considerably fewer, than at present. *Now*, it not only possesses a scale commencing at C below the treble-cliff note, and soaring to *G in Altissimo*, but commands almost every key in the great system of sounds. In concert, its natural and principal office is to sweeten and incorporate the higher parts of the harmony, with its shrill and sustained notes: and as an accompaniment to the voice, it holds a highly respectable rank among the wind instruments. The *German Flute* is qualified for the *Concerto;* but its most effective and appropriate province is in the execution of pastoral music*.

Bassoon, or Fagotto.

The compass of this bass instrument extends from *Double B Flat* to the twenty-second note, or *third octave*, above that sound. Like the Hautboy and the Clarinett, it is blown through a reed; and on account of its tone, furnishes an appropriate under-part to either of those instruments. The Bassoon commands every semitone within its compass, is admirably calculated for an accompaniment to the voice, and forms a pleasant and corroborating mixture with the stringed bass instruments, or the vocal bass in chorusses, which it serves both to guide and sustain.

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* It seems a just subject of surprise, that *Handel* did not give the two upper parts of his beautiful rural symphony in his "Messiah" to a first and a second *Flute.*

Trumpet, or Tromba*.

Formerly, the scale of the Trumpet was very defective; but modern improvement has rendered it capable of comparative wonders. Its natural notes are G above the bass-cliff note, or fiddle G, C above that G, E on the first line of the treble stave, G on the second line of the same stave, C on the third space, and all the succeeding natural notes, up to C *in alt*, including the sharp of F: but by the aid of the *slide*, it is rendered capable of accurately delivering chromatic passages, and of accommodating itself to almost any key †.

The Trumpet's want of diversity in its mode of expression does not, perhaps, qualify it for concerto execution; but as an accompaniment to the voice, in such songs as "The trumpet shall sound," in *Handel's* "Messiah," or "The soldier tir'd of war's alarms," in *Dr. Arne's* "Artaxerxes," its powers are truly great. In martial pieces, grand symphonies, and triumphal chorusses, it is even indispensable. No compositions, in fact, would be truly martial, grand, or triumphal, without its aid.

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* The Trumpet is one of the most ancient musical instruments. The priests of *Moses* employed it in their sacred ceremonies; and those of *Solomon* adopted its use.

† *Handel* could avail himself of the powers of the Trumpet only in the keys of C and D; but *Haydn* found it admissible even in the keys of B flat and E flat.

French Horn, or Corne de Chasse.

The scale of the Trumpet, taken an octave lower, gives that of the *French Horn*, or *Corne de Chasse*. This instrument, though metallic, like the trumpet, differs from it in tone in three particulars. Not only are its notes an octave graver, but they are more mellow, and comparatively languid. In concert, it enriches and blends the lower parts of the harmony, and it produces a finer *holding note* than almost any other instrument.

To say that the *corne de chasse* has its fittest province in hunting *music*, and that it is the proper accompaniment of the voice in hunting *songs*, is only asserting, that its properties are conformable to its name: better to say, that it is an instrument of very general use; and that in the hands of experienced composers, it can be turned to account in almost every species of composition.

Trombone, or Trombono.

Of this instrument, there are three kinds: the *bass*, the *tenor*, and the *alto*, or *counter-tenor*: the scale of the *first* of these, commences at G gamut, and extends upward to C above the bass-cliff note; including every semitone between its extremes. That of the *second* begins at A above G gamut, and comprises two octaves, also including every intermediate semitone. That of the *third* has B above G gamut for its lowest note, and rises through the semitonic intervals to the fifteenth of that note.

The *Trombone*, considered in its various characters of a bass, a tenor, and a counter-tenor instrument, is a highly valuable appendage to a grand orchestra. It is weighty and dignified in its tone, and for that very reason, neither possesses, nor, indeed, requires the ductility of the bassoon, the horn, or the clarinett. The perfection of its scale is a great recommendation, in addition to its power; and, judiciously employed, it both corroborates and consolidates the general harmony.

Serpent.

The *Serpent* is a bass instrument, the scale of which, as commonly used, extends from Double C to G above the bass-cliff note, and includes all the intermediate semitones. Its tone, strong and coarse, qualifies it to fill and embody the bass part of the harmony, in full pieces, and gives it a particular value in slow marches, and all solemn and full-scored compositions.

These constitute the principal instruments of a modern orchestra. Their characters and powers well understood, it will remain to attain a knowledge of their different effects in conjunction—not only, to acquire a feeling of their tones separately heard, but of those tones under the various circumstances of their diversified combinations—their several degrees of affinity—and the qualities which, when blended, they borrow from each other: in a word, to learn that branch of the harmonic science which teaches the composer to dispose, or arrange, to the best ad-

vantage, all the varied results derivable from a complete and well-employed band.

The construction, or proper ordering, of the component parts of the *score* of any particular piece, so greatly depends on the subject, particular cast of feature, and general character of that piece, that to dictate any certain course in this province of the composer's art, would be to pre-suppose the particular and general character of what is not in existence. If the possible originality of passages be inexhaustible, the attainable variety in the distribution of those passages among the instruments of an orchestra is unlimited. Vain, therefore, were it, to prescribe a particular distribution.

To say, that, generally, instruments of similar tones best agree—that those of different natures agree only in proportion to their greater or lesser relations—that stringed instruments have the nearest affinity with stringed instruments—wind instruments with wind instruments—and again, those of the same kind with those of the like tone and scale—that is, violins with violins, violas with violas, and violoncellos with violoncellos; flutes with flutes, hautboys with hautboys, and bassoons with bassoons; that yet, for the purpose of distinguishing the conjoined parts, it is often judicious to mingle flutes with hautboys, hautboys with violins, and bassoons with violas; to inform the student of these particulars, as regarding any existing form of composition, would not be to teach him how to employ them in any original piece. To acquire this knowledge, he must scrutinize the scores of all the best masters,—independently, not with servility: from the observance of their different manners, must collect rules for himself, form a system of his own, and add to it the knowledge, how,

in particular cases, to vary from, and adapt, that system. But before he even seeks this knowledge, this last acquirement of a real composer, he ought to examine his natural talents: and, to duly estimate their extent, should ascertain his powers of invention, in *unscored composition.* Before he attempts to colour, he should design. When competent to originate a drawing, he will soon produce a picture.

THE END.

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